

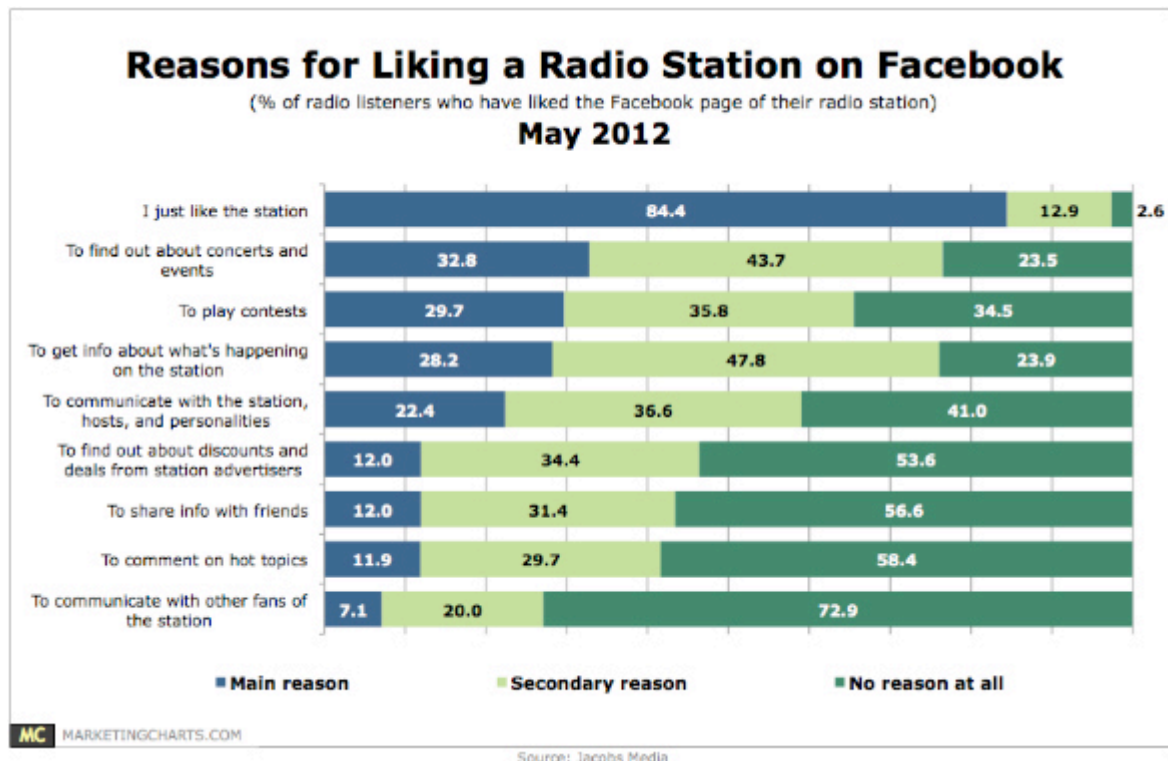
Radio's Place in the Media Landscape Part II

5/12 For Radio Listeners, Liking is Literal

May 1, 2012

[in](#)share5

Radio listeners who like their stations on Facebook overwhelmingly do so out of a simple affinity for the station, [finds Jacobs Media](#) in a survey of about 57,000 radio listeners in the US and Canada released in April 2012. Out of the 45.9% of respondents who had liked the stations that sent them the survey on Facebook, an impressive 84.4% said their main reason for **doing so was because they just like the station**. The next-closest primary reasons given were to find out about concerts and events (32.3%) and to play contests (29.7%). By comparison, data from a Market Force study also released in April 2012 indicates that among [US respondents who regularly like the Facebook page](#) of restaurant, retail, travel, entertainment, and financial services businesses, **the chief reason for doing so is to take advantage of discounts and other incentives (79%), followed by seeing details on sales and events (70%)**. (highlights unique relationship with listeners).



(COMMENT- WHO SAYS PEOPLE AREN'T ENGAGED WITH RADIO?)

The Power of Radio: More than \$1 million raised by Radio One for kids' charity. From local gospel stations to its syndicated programs, Radio One says a one-day radiothon raised more than \$1 million during its fifth annual Radio Cares for St. Jude Kids national event. The company says 11 of its gospel stations took part in the April 5 event as well as Syndication One's "Yolanda Adams Morning Show" and "CoCo Brother Live" programs — the latter raising a record \$250,000 **during his four-hour evening show.**

(COMMENT: SLIDE BELOW- THE MEDIAN AGE OF THE HEAVY RADIO USER MATCHES THE MEDIAN AGE OF THE U.S. MORE CLOSELY THAN THE INTERNET OR TV)

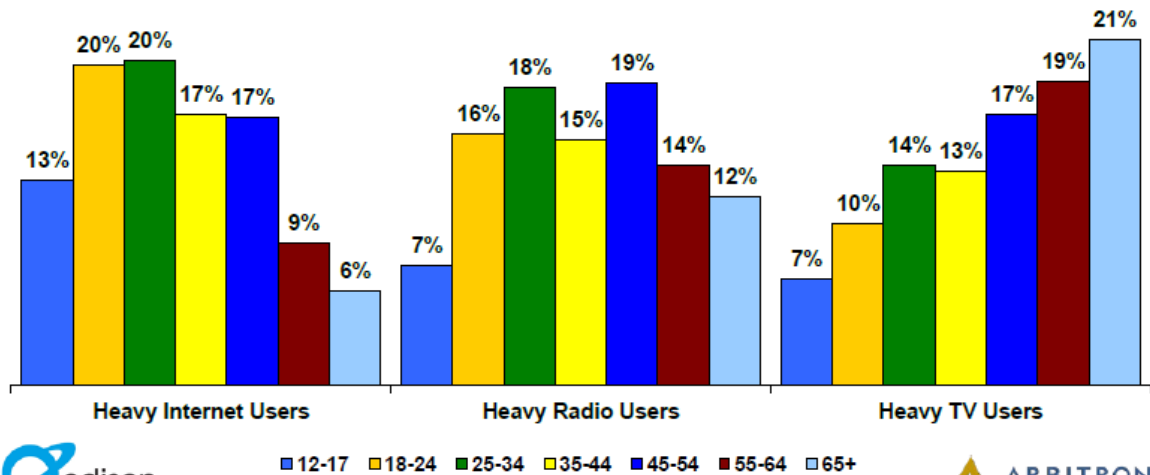
Ages of Heavy Radio Users Closest to Population; Heavy Internet Users Skew Younger, Heavy TV Users Lean Older

Age Composition of...

Heavy Internet Users
Median Age = 36

Heavy Radio Users
Median Age = 42

Heavy TV Users
Median Age = 47



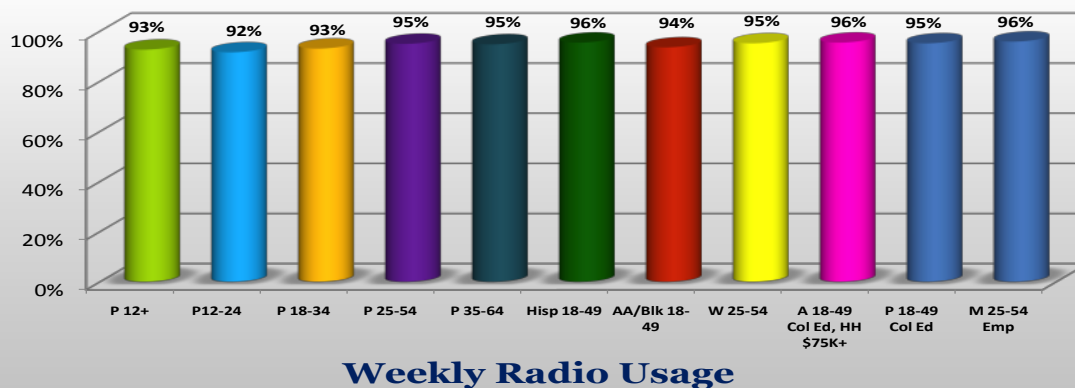
■ 12-17 ■ 18-24 ■ 25-34 ■ 35-44 ■ 45-54 ■ 55-64 ■ 65+



© 2012 Arbitron Inc. and Edison Research page 59

Nearly Everyone Uses Radio. In Real Time. Every Week.

Radio reaches over 92% of virtually every segment of the population. That that has been true year after year and remains true today.

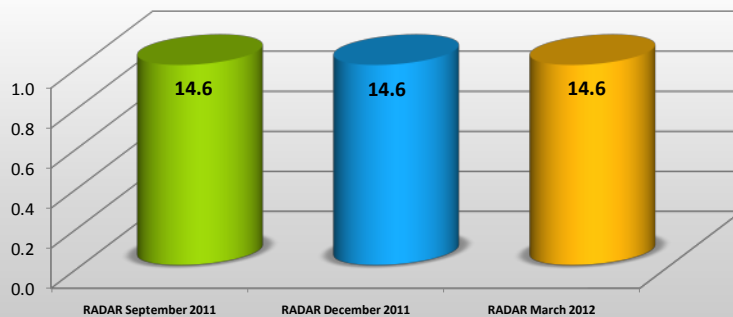


Source: RADAR March 2012, Mon-Sun 6A-Mid

KATZ RADIO GROUP
KATZ RADIO GROUP

Nearly Everyone Uses Radio. In Real Time.

**Total Hours Spent Listening to Radio Remains
Massive and Consistent**



Total Hours of Listening in a Month in Billions

Source: RADAR September 2011, December 2011, March 2012, Persons 12+, Monday – Sunday 6A-Mid

KATZ RADIO GROUP
KATZ RADIO GROUP

(COMMENT: PUTS FACEBOOK USE IN PERSPECTIVE IN RELATIONSHIP TO RADIO- NOT CLOSE)

The average Facebook user spends seven hours per **month** using the social network, according to new **comScore data**. *That's half as much time as the average person listens to radio in a **week**, according to Arbitron.* Looked at another way, the average person spends ***eight-times more*** time per month listening to the radio than interacting on Facebook.

(COMMENT: STUDY AFTER STUDY SHOWS THAT PEOPLE OVERSTATE THEIR USAGE OF THE NEW AND COOL DEVICES. THERE'S A MAJOR DIFFERENCE BETWEEN WHAT PEOPLE ACTUALLY DO VS WHAT THEY SAY THEY DO)

We've seen the same thing in the 2008 Nielsen Council of Research Excellence \$3.5 million media study: people grossly over-report their usage of new technology and media alternatives and under-report their use of traditional media- Sanford C. Bernstein & Co. senior analyst Todd Juenger notes that while the perception is that young people are abandoning television, "everybody over-reports usage of Internet and mobile video and under-reports usage of traditional television." (We can substitute "radio" for "television" and above would still be true)

(COMMENT: USA TOUCHPOINT DATA IS SOPHISTICATED AND RICH DATA AVAILABLE TO MARKETERS AND SALES ORGANIZATIONS. THE AVERAGE TOUCHPOINT RESPONDER FILLED OUT THE APP ON THEIR SMART PHONE 16X/DAY- EXTREMELY ACCURATE. WHAT IS PARTICULARLY INTERESTING ABOUT THIS DATA IS THAT IN SPITE OF ALL OF THE TECHNOLOGICAL AND AUDIO OPTION PROLIFERATION OVER THE PAST 4 YEARS, THE RADIO DATA IS VERY SIMILAR TO THE ETHNOGRAPHIC MEDIA STUDY CONDUCTED BY THE COUNCIL FOR RESEARCH EXCELLENCE IN 2008)

New research enables us to get a deeper glimpse into how people use broadcast radio. USA TouchPoints: The media industry's newest and most sophisticated research confirms Radio's importance.

In 2010, the Coalition for Innovative Media Measurement chose Media Behavior Institute as its partner in developing an innovative, consumer-centric cross-media contextual planning initiative. CIMM, as it's known, is comprised of many of the nation's largest and most sophisticated advertisers and agencies. Media Behavior Institute was chosen primarily due to its methodology, the USA TouchPoints 10 day eDiary, which utilizes a smartphone app that had been used for successfully for several years in the UK. As managing director of CIMM Jane Clark stated, "We searched the globe to find the most consumer-centric platform approaches---UK TouchPoints is by far the most comprehensive and provides the best way to link cross media measurement and provide an understanding of media usage in context."

The primary goal of the study was to enable advertisers and agency planners to gain a greater understanding and appreciation of the entire consumer media experience, i.e. what mood and mindset the consumer had while consuming media and encountering advertising as well as where and with whom it being consumed

The USA TouchPoints pilot ran 10 days from October 1, 2010- March 1, 2011, and consisted of a sample of 1,000 adults ages 18-64, with the average participant interacting with the app 16 times per day.

The USA TouchPoints findings support the results of both Middletown studies conducted by the Center for Media Design at Ball State University in 2004 and 2005, as well as the Council of Research Excellence Video Consumer Mapping Study, conducted in 2008 from which Nielsen's 360 Degree View of Audio Usage in America was extracted in 2009. All three studies utilized ethnographic methodology and all three concluded that radio remains an extremely vital and valued part of many people's day. A brief recap of some of the initial findings follow:

***Radio reaches more Millennials, Gen-Xers and Boomers each day and throughout the week than the four television networks, NBC, CBS, ABC and Fox, combined.**

***Radio is the #1 medium with Millennials, Gen-Xers and Boomers who are employed full-time Monday-Friday 6:00 AM-5:30 PM, far out-distancing TV, not just the 4 major networks.**

***Other digital audio alternatives remain supplements rather than substitutes. Typically 85%+ of those that use them also listen to AM/FM radio**

*Radio's appeal within the A18-34 demo is rock solid and approximately equal to that of the general population with A18-34's listening 2:21 minutes/day to radio versus 2:34/day for A18-64.

***Almost one-quarter (23%) of the average A18-64's daily time with media is spent with radio, 19% with the internet, 2% with the newspaper, 1% with magazines and 55% with television.**

*Radio remains the solid #2 medium with the A18-64 AND the A18-34 demographic.

*Radio dominates newspaper (online + printed) and magazines (online + printed).

***Mobile phone apps and mobile web usage ranges anywhere between 1/4 to 1/3 of radio daily usage.**

Despite the nearly three year difference between the data collection for the Nielsen Audio study in 2008 and the USA TouchPoints study in 2012, radio's metrics remain extremely impressive and consistent.

(GREAT PERSPECTIVE FROM ANTONY YOUNG CEO MINDSHARE. WE SHOULD POSITION THE RADIO MEDIUM THIS WAY EVERY CHANCE WE GET)

How to Package Traditional Media to New-Age Marketers

In my last article for Ad Age, I wrote about how new-media companies were [successfully employing very traditional media tactics](#) to gain a larger share of ad spending.

I thought I'd flip that on its head this week, as the tech, media and marketing worlds converge at the Consumer Electronics Show in Las Vegas.

One could argue traditional media too have been too "traditional" in how they pitch themselves, making it too easy for advertisers and others to peg them to the past. Perhaps they've been doing themselves a disservice. What if we relooked at a medium such as radio, using the sizzle employed by the very best of Silicon Valley to promote this 90-year-old advertising medium?

Here's what a sales pitch for radio could look like.

Let me introduce you to a groundbreaking media channel, a medium with the potential to rival Facebook as a new-media darling...

A powerful mobile medium

This medium is available on just about every mobile device, including those running Android and iPhone operating systems. It is accessible in 100% of today's cars. This medium is a powerful channel to engage very desirable, hard-to-reach and mobile millennials. Its distribution also extends to out-of-home venues including retail outlets, fast-food restaurants, car dealerships and sports venues, making it a powerful medium at point of purchase.

Drives word of mouth

We can incorporate personalized brand messages to our audience to create buzz and word of mouth. We use the credibility of our celebrity announcers to drive the conversation around your brand, retail events and promotional offers. We also will generate consumer participation and engagement via brand-based competitions.

Hyper-local targeting

No need for wasteful national campaigns that can't be customized based on your local retail-store distribution. Our medium gives you the flexibility to target at a hyper-local level. We can also deliver specific localized messaging.

Delivers across multiple platforms

We distribute across broadcast, online and mobile devices. Our medium is always on.

Provides scalable campaigns

Our advertiser promotions can deliver programs across literally millions of consumers in a short period of time. Our medium has a reach of nearly 300 million uniques in the U.S. across a month. That makes this medium bigger than Facebook.

A viable revenue model

We operate a free-content, ad-supported model that ensures high uptake and that our research confirms consumers prefer over a paid-subscription model. Advertiser units provide marketers with 100% control of the message. We also offer advertisers a branded content model. We will work with advertisers to deliver customized content that brands can be integrated with or associate with.

Yes, that's right, I'm talking about radio ... a unique mobile, hyper-local, multi-platform channel that delivers scalable brand marketing campaigns for advertisers.

Now doesn't that make radio seem just a little more interesting!

ABOUT THE AUTHOR

Antony Young is the CEO of [Mindshare](#) North America, a WPP media strategy and investment agency. He recently published "Brand Media Strategy," a Palgrave MacMillan and Advertising Age publication about integrated communications planning in the Google and Facebook era.

(COMMENT: LIKE THE COMMUNICATION CONTINUUM ANALOGY...RADIO BRIDGES TV AND POINT OF PURCHASE. ALSO LIKE CONTEXT OF USE AND MOMENT OF RECEPTIVITY. PEOPLE ARE MORE OPEN TO RECEIVE COMMERCIAL MESSAGING WHEN THEY ARE RELAXED THAN WHEN THEY ARE IN A TASK FOCUSED MODE WHICH THEY ARE SO OFTEN WHEN ENGAGING WITH THE INTERNET)

Radio - Deserving Of More Attention?

by Mike Bloxham

I've written before about my view that no medium innately "deserves" any particular share of ad spend based on the amount of time people spend with it. Nor should the simple matter of audience size be the sole determinant that drives budget allocation.

Other variables such as the **context of consumption** (where and when the medium is accessed, **the social setting**, the user experiences and the inter-relationship with other media by day part etc.) all go to informing the allocation of media budgets and yielding a higher return on investment.

Then there's the simple fact of how well a given sector does in building and retaining its share. This, of course, is the ultimate determinant of success. In the arena of media sales, its devil take the hindmost and anyone who can achieve a share that is apparently disproportionate to their relative position as a medium (or property) is free to do so -- all credit to them. The notion of proportionality has no place in this particular mix.

But even taking into such points into account, I still find it curious radio has -- for the most part -- become an over-looked medium for many brands relative to TV and even to much smaller (but perhaps newer and more shiny) media opportunities, such as social and mobile.

The point of course isn't that radio -- or any of the others -- are "better" than the rest. Any medium can only be fully maximized for an advertiser

when approached as part of a joined up media mix. But when you consider the near-ubiquity of radio in many consumers' lives, it is surprising that the medium has to fight so hard for its share of the pie.

For example; with 79% of American adults using a car in any one day and 39% of AM/FM radio listening taking place in the car (where the medium far out-paces CDs, satellite and mp3s), there is clearly a significant opportunity to reach many audiences at key moments of receptivity and decision making.

Add to this the fact that radio outstrips all other media combined in terms of reach in an average weekly morning (6a-12noon) among adults making purchases in a QSR between 12-12.30 p.m., and it's not difficult to justify the medium's inclusion on a campaign plan in that sector.

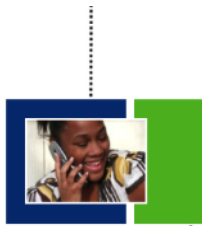
Similarly (and this is another example, as above, taken from USA TouchPoints data), in the hour before the early afternoon peak shopping time of 1:30 p.m., a full 34% of shoppers are listening to the radio for at least some of that hour -- significantly more than any other medium.

Does that mean that those other media don't have a role to play in targeting shoppers with relevant messages in key moments of receptivity? Of course not. But there's a *communications continuum* for any brand targeting a given consumer group, and while TV might be further from the point of purchase and mobile may be at the point of purchase, radio makes a pretty strong case as the medium that *bridges the two*.

These are just a few examples, but as I look at the data -- data that has much more to do with **context of use** and likely **moments of receptivity** than with simple measure of time spent or reach alone -- I can't help wonder why more brands aren't making better use of a medium that can get them to the right place at the right time.

Has the industry been seduced by things that are simply newer and more shiny? Or is the absence of video sufficient to justify a brand's absence at key times in the day?

The following details USA Touchpoints methodology that Mike Bloxham referenced above:



Background

In April 2010, the Coalition for Innovative Media Measurement selected Media Behavior Institute as its partner in developing innovative cross-platform insights and metrics



Current Members

A+E Networks AT&T Belo Carat CBS Corporation Comcast Networks ConAgra Discovery Communications	Gannett GroupM Hearst Interpublic Group's Mediabrand Microsoft NBC Universal News Corporation Omnicom Media Group	P&G PepsiCo Publicis Groupe Scripps Networks Interactive Time Warner Unilever Viacom The Walt Disney Co.
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Introducing Life Context



5

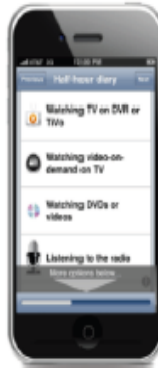
USA TouchPoints 10-Day eDiary



4 USA TouchPoints

What Is USA TouchPoints?

- USA TouchPoints is a rich, multi-dimensional study of American consumers' daily lives – including their moods, emotional states and media consumption.
- Captures behavior in real time throughout the day, helping marketers identify the contextual factors that impact consumers' receptivity to their message.
- Provides unrivaled insights with which to develop more precise and relevant marketing plans and communications
- Innovative foundation for fusing other media research services



USA TouchPoints Life Context Measures

Who they're with ... 9 different social settings

Where consumers are ... 14 different locations

How they feel ... mood and 18 emotional states

When they are doing it ... all waking hours of the day in ½ hour increments

What they're doing ... 19 life activities

What media they're exposed to

What they buy, own, use ... based on their answers to MRI's survey of the American Consumer

What kind of people they are ... psychographics and lifestyle from MRI

Syndicated Study Plans

- National probability sample drawn from GFK MRI's Survey of the American Consumer
- Fielded Oct 2010 - Mar 2011 and Aug 2011-Dec 2011
- Sample size: 21,000 based on 2,000+ respondents

Using USA TouchPoints for Campaign Planning

Data available through IMS, Telmar and Pointlogic

- Cross-tabbing and mapping
- Schedule R/F will be available after currency fusions are complete

What can you do with USA TouchPoints?

- Paint a complete picture of the consumer landscape
 - The "who, what, what, where and when" of consumer behavior and the interplay of media exposure in time
- Uncover details about contextual factors that influence receptivity
- Target consumers in specific "need states" or moods
- Enhance custom databases and segmentation studies
- Understand actionable and quantitative ethnographies

USA TouchPoints Media Covered

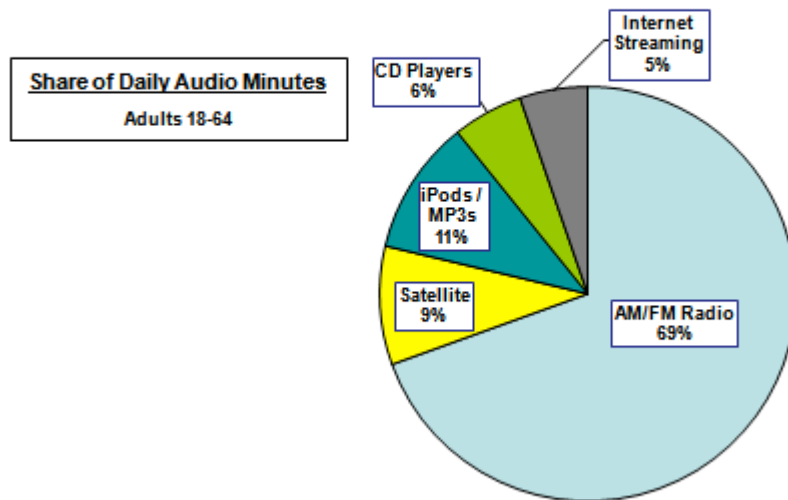
- | | |
|-----------------------------|-------------------|
| 54 Broadcast and cable nets | 15 Website genres |
| 11 Program types | + Word of mouth |
| 11 Radio formats | |
| 16 Magazine genres | |
| 8 Local/Nat'l newspapers | |



COMMENT: THE SLIDE BELOW HIGHLIGHTS THE FACT THAT VIRTUALLY 70% OF THE AVERAGE 18-64'S TIME IS SPENT WITH AM/FM RADIO. NOTE THAT THIS DOES NOT INCLUDE STREAMING OF AM/FM CONTENT SO IT ACTUALLY UNDERSTATES RADIO'S TRUE AUDIENCE)

Below is taken from 2012 USA TouchPoints- AM/FM radio continues to dominate the audio landscape-

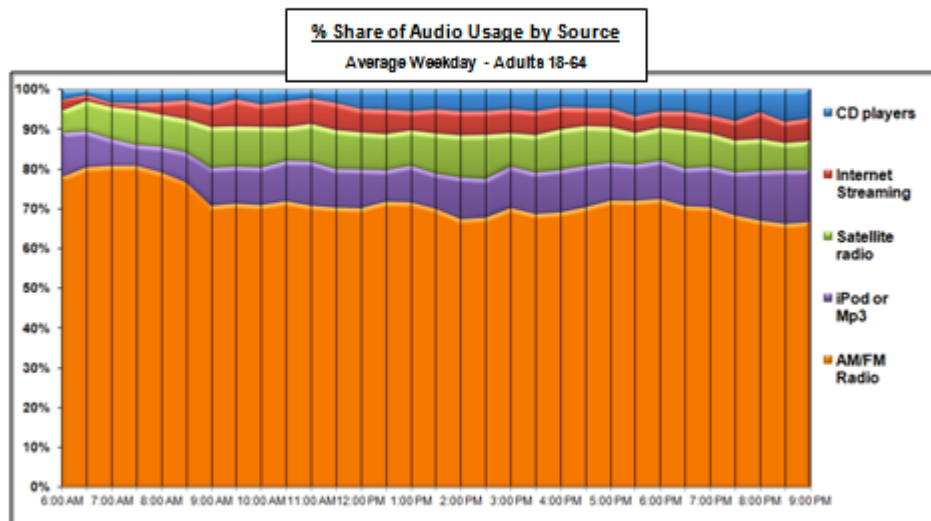
AM/FM Radio comprises over two-thirds of the time Americans spend with audio



12

Source: 2012 USA TouchPoints

AM/FM Radio's share of audio usage remains dominant through the day

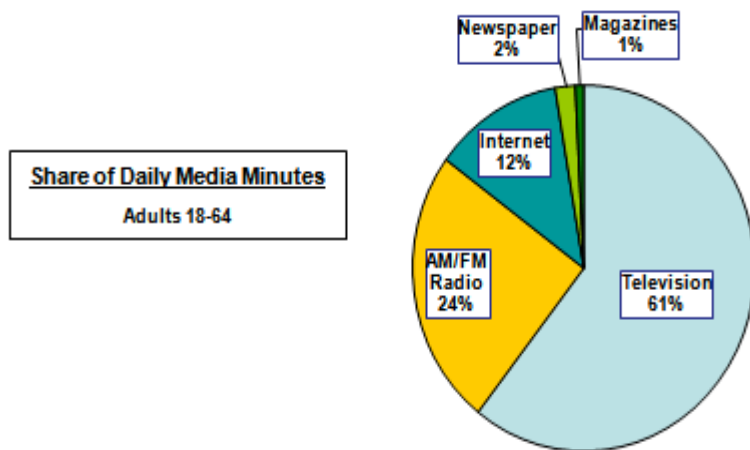


15

Source: 2012 USA TouchPoints

(COMMENT: ALL TOO OFTEN STUDIES INCLUDE EMAIL IN THE INTERNET USAGE #'S. THIS SLIDE DOESN'T BUT INCLUDES ALL OTHER ONLINE FUNCTIONS. FACTOR OUT EMAIL USE AND RADIO'S SHARE OF THE DAILY MEDIA UNIVERSE IS DOUBLE THE INTERNET, WHICH BTW INCLUDES USAGE ON MOBILE, TABLETS AND COMPUTERS)

**AM/FM Radio comprises 1/4 of the time
Americans spend with media each day**



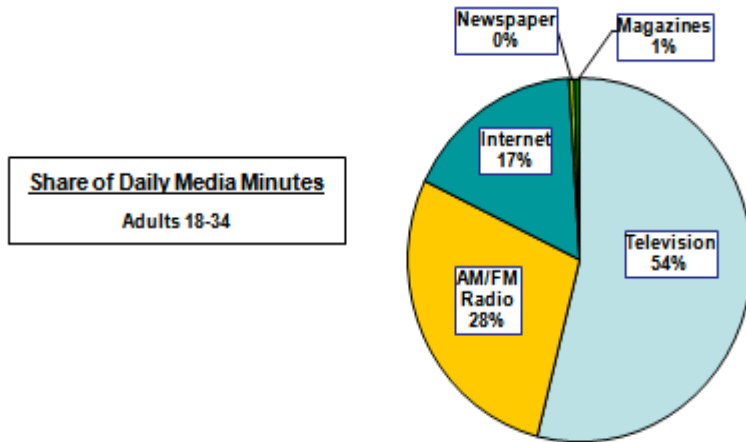
Note: TV includes time-shifted viewing; Internet excludes email, but includes internet usage via PC, mobile or tablet; Newspaper and Magazine includes digital readership.

19

Source: 2012 USA TouchPoints

(COMMENT: RADIO IS A STRONG #2 IN DAILY TIME SPENT TO TV IN SLIDE BELOW)

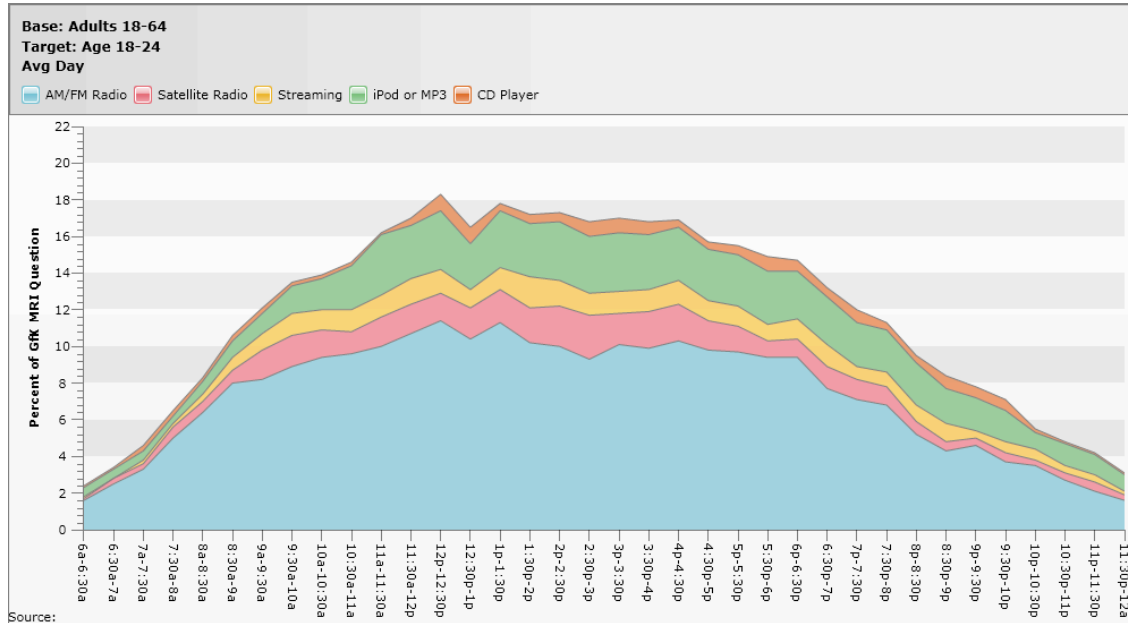
**Among young Adults 18-34,
AM/FM Radio represents nearly 1/3rd of their media day**



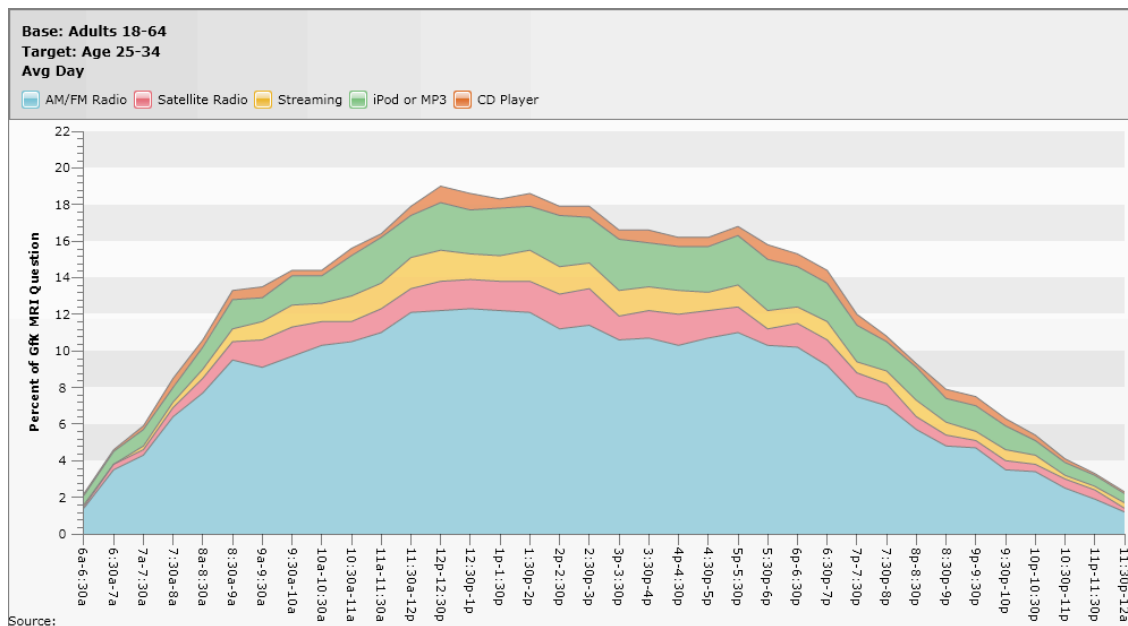
Note: TV includes time-shifted viewing; Internet excludes email, but includes internet usage via PC, mobile or tablet; Newspaper and Magazine includes digital readership.

(COMMENT: THIS IS ANOTHER WAY TO VIEW AUDIO USAGE ACROSS THE DAY. RADIO IS LIGHT BLUE DOMINATES ALL HOURS)

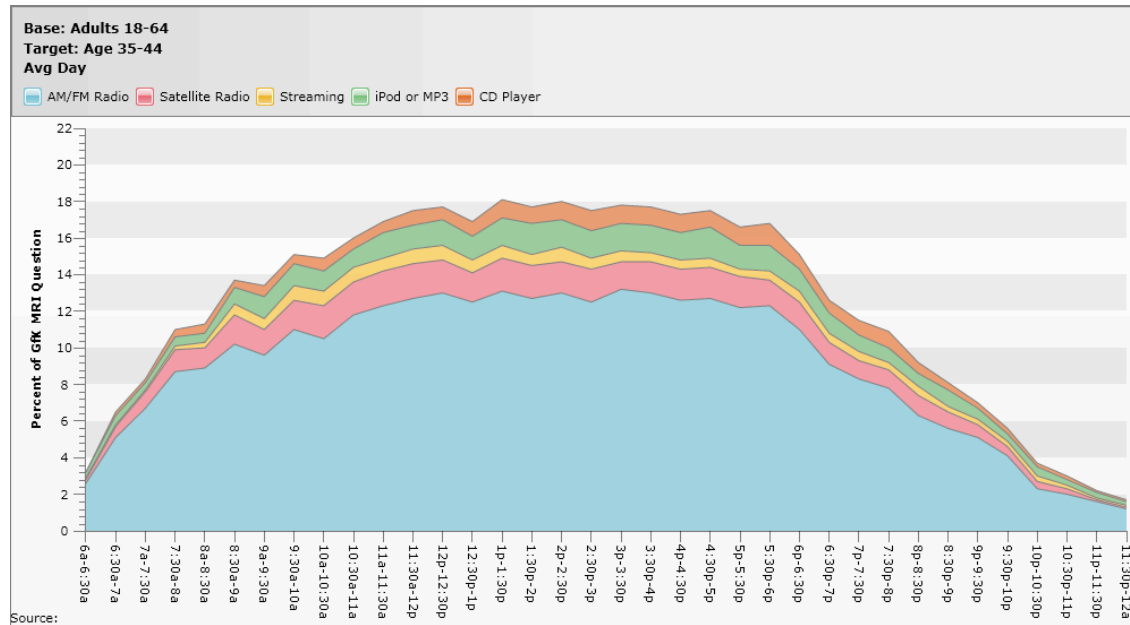
A18-24



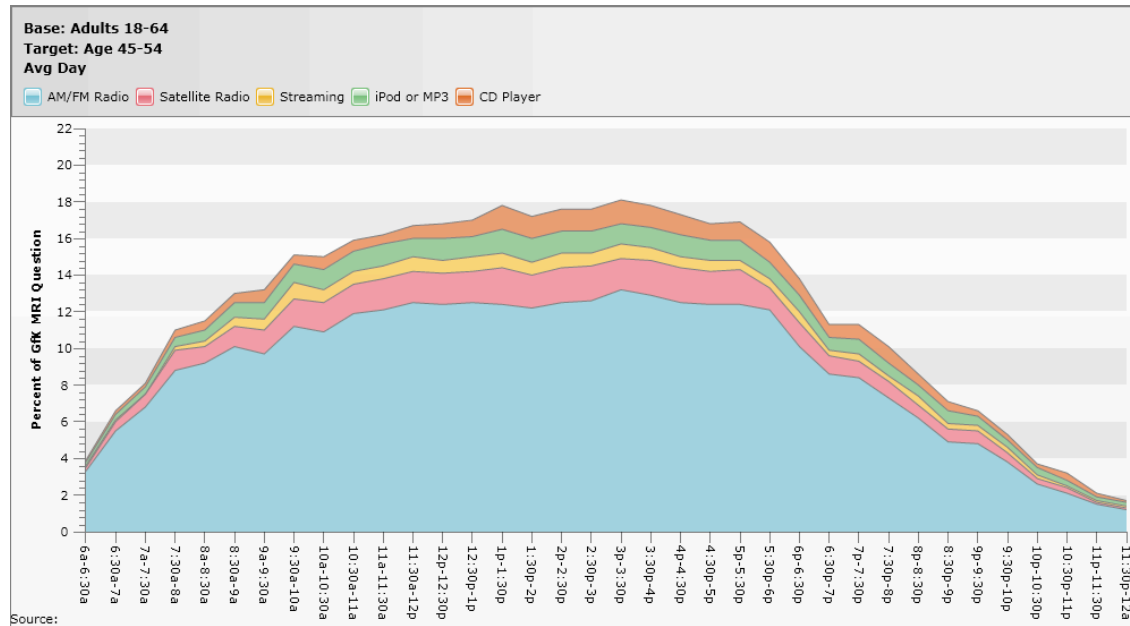
A25-34



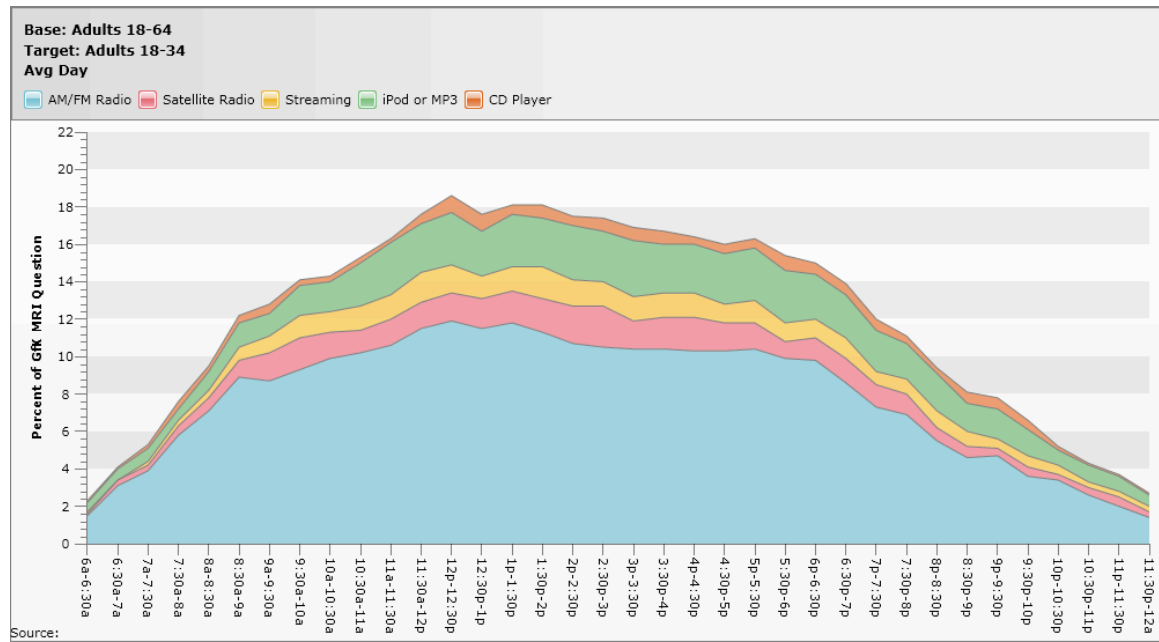
A35-44



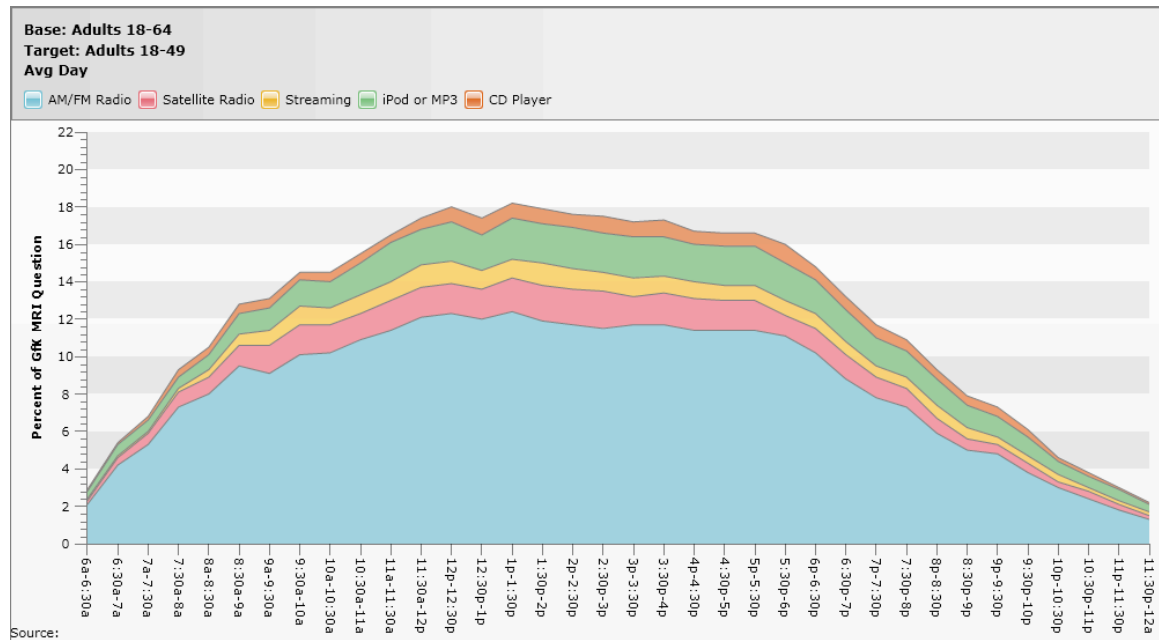
A45-54



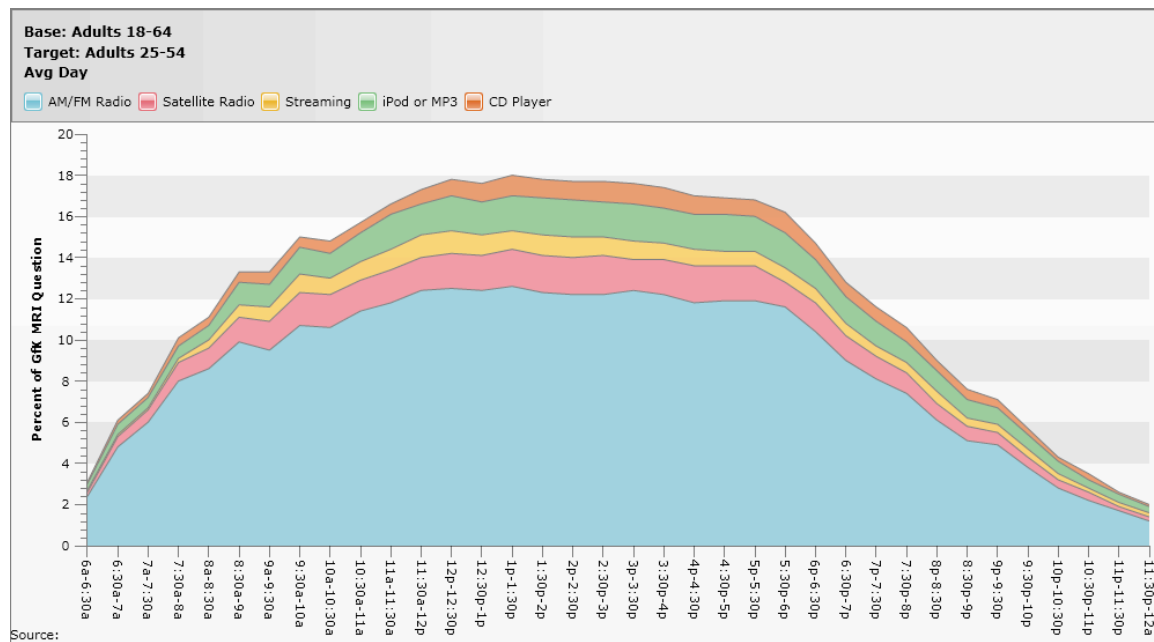
A18-34



A18-49



A25-54



(COMMENT: MONDAY-FRIDAY RADIO'S REACH EXCEEDS THAT OF THE 4 MAJOR TV NETWORKS AND ALL OF THE CABLE NETWORKS COMBINED (FACTORIZING OUT UNIVISION). CUME AUDIENCE BELOW EQUATES TO MON-FRI. 6A-12MID. THE SECOND COLUMN IS MON-FRI. 6A-6P. THIS IS A HUGE POINT.)

Age Summary: 18-24 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC, NBC, CBS, Fox	48.2	27.2
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	60.1	37
How were you listening to the Radio or other Audio?: AM/FM Radio	53.5	47.9
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 18-34 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	49.9	28.6
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	57.1	34.3
How were you listening to the Radio or other Audio?: AM/FM Radio	55.8	50.7
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 25-34 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	51.2	29.5
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	55	32.3
How were you listening to the Radio or other Audio?: AM/FM Radio	57.5	52.8
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 35-44 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	63.9	42.1
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	60.3	36.4
How were you listening to the Radio or other Audio?: AM/FM Radio	66	61.3
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 45-54 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	69.1	47.1
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	62.9	38.5
How were you listening to the Radio or other Audio?: AM/FM Radio	63.1	58.8
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 18-49 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	57.3	35.7
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	58.8	35.4
How were you listening to the Radio or other Audio?: AM/FM Radio	60.4	55.6
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Age Summary: 25-54 Avg Mon-Fri Percent of GfK MRI Question	Cume Audience	6:00 AM-6:00 PM
Which TV Networks were you watching, live or via DVR or Tivo?: ABC , NBC, CBS, Fox	61.7	39.9
All Cable Nets live or via DVR or Tivo EXC Telemundo, Univision	59.5	35.8
How were you listening to the Radio or other Audio?: AM/FM Radio	62.2	57.7
Source: USA TouchPoints 2012.1 - Base: Adults 18-64		

Fact: Americans Listen to 14.6 Billion Hours of Radio Each Month and according to Arbitron, listeners tune into radio on average 5 days per week... on average 3.4x per day.

Fact: Many broadcast radio audio competitors involve more solitary and introspective listening experiences, where the fan picks only the music he or she likes. When listeners want more social listening experiences, they still turn to radio.

Wall Street's view of radio may be slowly turning. Briley analyst Nick Capuano says he thinks radio remains “undervalued” by the markets. Capuano says radio has been “wrongly lumped in” with the fading newspaper and directory business — even though it remains a “very relevant advertising medium” worth a fresh look. Radio’s reach and time spent listening are still strong compared to other media, and Capuano says the audience size and reach for Pandora and Sirius XM Radio pale in comparison to broadcast radio. “They are dwarfed by the reach and time spent listening to radio,” he tells clients. “Also, they lack the ability to offer advertisers the capability to cost effectively target specific demographics in a scalable way.”

Several quotes of interest that succinctly position why radio remains so popular. Do not know the source:

“Radio is life with a microphone, used to ignite a conversation with as many influencers as possible, at one time. On radio, spoken words create a brief sense of personal connection with each listener, in a way newer media can't really match.”

“A lot of people don't have fascinating lives. Many do their jobs for the health insurance benefits, their jobs don't speak to their souls...with radio you can have fun listening, alone in the world without being alone...**turn on the radio and your world gets expanded.**”

Fact: Super Sunday for Radio too. Nearly 8% of Americans caught the Super Bowl on radio. For 23.1 million people the Super Bowl was also a radio event. That's how many listeners tuned into at least part of the game on the radio, according to Dial Global's Edison Research study.

(COMMENT: TRADITIONAL MEDIA- THE BEST WAY TO GET A MESSAGE OUT QUICKLY AND UNIFORMLY)

(COMMENT: WHILE THE WORLD MIGHT BE MORE DIGITAL HUMAN NATURE AND HUMAN WANTS AND NEEDS HAVE NOT CHANGED....IT IS STILL ABOUT FULFILLING THESE NEEDS. DIGITAL IS NOTHING MORE THAN ANOTHER TO FILL THEM. NOTHING MORE, NOTHING LESS)

(COMMENT: LIKE THIS POINT)

Fact: Radio consumption is perceived positively- unlike TV: Interestingly, of all media, TV in particular is seen by some as a potentially “harmful” medium: people often feel apologetic or defensive about the amount of time they spend watching TV. Radio on the other hand is often seen as

having a positive role in people's lives - keeping them company, giving them information and allaying feelings of loneliness or isolation. **No one has ever said too much radio might be harmful.**

Fact: Radio is different from Print: Rather than being like newspapers and magazines, radio is far more like television. Similar to TV, **radio is ad-supported and free to consumers**, whereas print, while ad-supported, also charges subscription fees, which has contributed to their problems. Additionally, **unlike print and newspapers drastic decrease in penetration, radio has suffered no audience decline.**

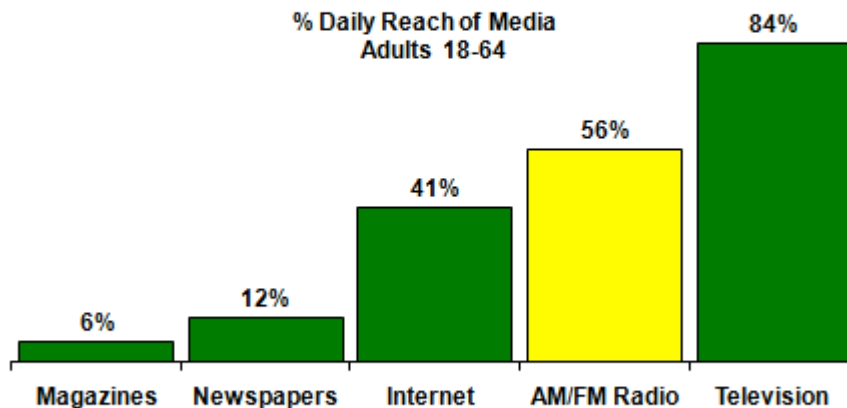
(COMMENT: THERE IS VALUE TO LETTING PEOPLE SOAK IN THE CONTENT AND MESSAGING. STUDIES HAVE SHOWN THAT PEOPLE WHO ARE MORE RELAXED ALLOW MESSAGING THROUGH THEIR DEFENSES. THIS MESSAGING IS ABSORBED PASSIVELY AND IMPLICITLY. FOR MORE ABOUT THIS TYPE OF LISTENING CHECK OUT THE CHAPTER TITLED, "THE SCIENCE OF SOUND".)

Fact: As advertiser spending continues to more closely reflect the amount of attention consumers give to individual media, each will fare differently. For example, TV and radio are holding on to their audience. **One reason for this is that television and radio remain the only mediums where the message is still sit back, relax and let us entertain you- "soak in rather than seek out".** This is incredibly appealing proposition to many people in this fast paced society.

The following quote by Michael Link, VP of Methodological Research at The Nielsen Company might be several years old, but the 2012 USA TouchPoints data and other research confirm its validity today: "There are a lot of critics out there who want to write off broadcast radio, but this analysis of real-time media consumption shows that it continues to play a very strong role".

Several 2012 USA Touchpoint slides follow. Radio is powerful...note how Newspaper and Magazine fare:

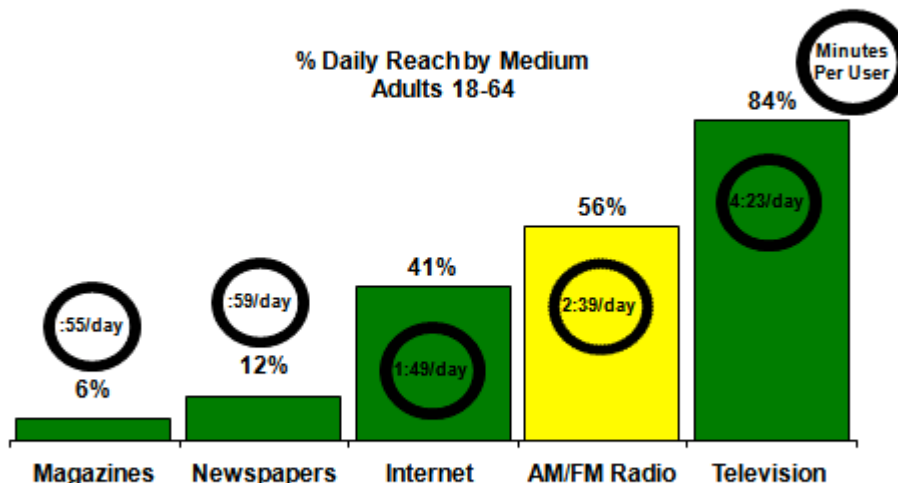
**Radio is the #2 reach medium
...ahead of the Web, Newspapers and Magazines**



Note: TV includes time-shifted viewing; Internet includes via PC, mobile & tablet; Newspaper and Magazine includes digital readership.

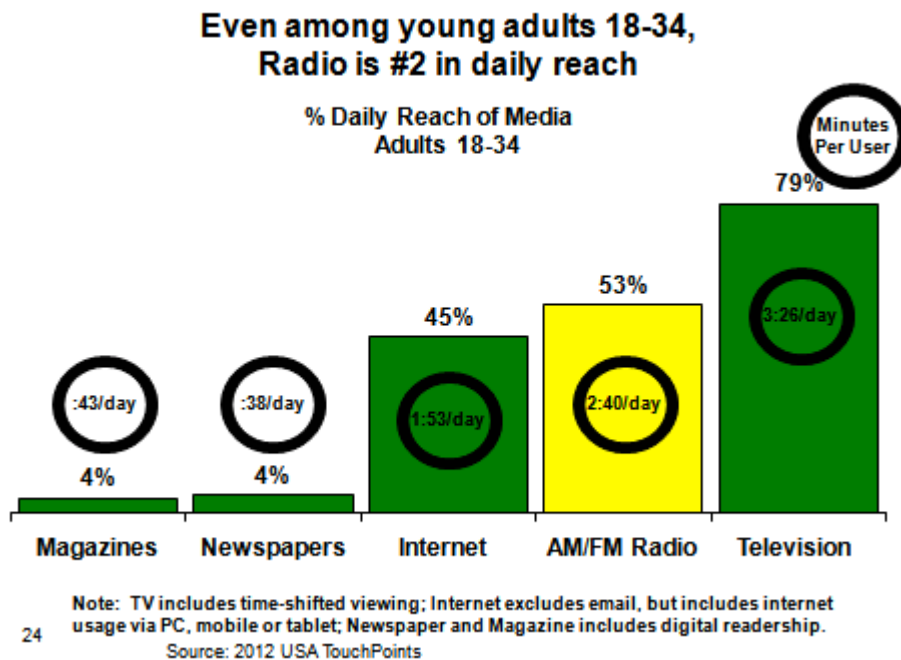
Source: 2012 USA TouchPoints

Radio listeners spend significant time with it daily



Note: TV includes time-shifted viewing; Internet excludes email, but includes internet usage via PC, mobile or tablet; Newspaper and Magazine includes digital readership.

Source: 2012 USA TouchPoints



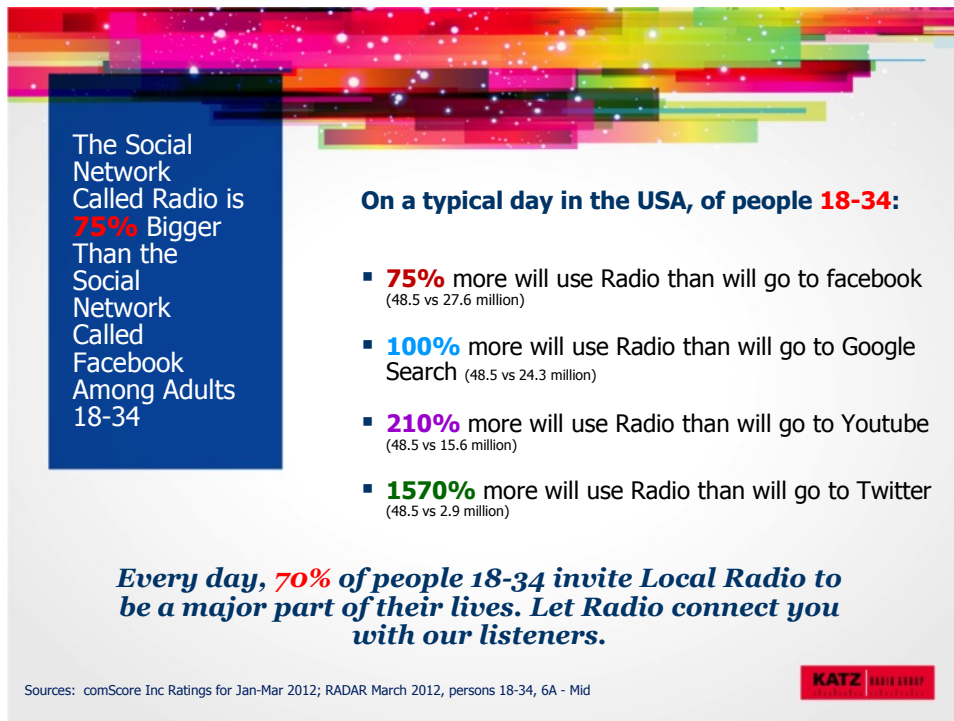
(COMMENT: CONFIRMS 2012 ALAN BURNS STUDY- MORE OUTLETS LEADS TO MORE CONSUMPTION. WHILE RADIO TSL IS HIGHER IN THE MRI RESEARCH RADIO'S RELATIVE RANK AS THE #2 MEDIUM TO TV REMAINS CONSTANT)

The Infinite Dial 2011 study: Navigating Digital Platform showed that Americans are spending more time with media- an hour and 21 minutes more per day with media today than in 2001. All of the new technology is making it easier to consume media and the 2011 estimates from Mediamark Research shows radio's significance in the media landscape continues to be strong. It's the #2 reach medium with daily listening over 3 hours/day. The Mediamark research showed lower daily reach for radio than the Nielsen CRE study did but appreciably longer TSL. (Newspaper and Magazine daily reach far higher than any other study we've seen. One reason could be that GfK MRI is the print industry's equivalent of Arbitron- all other studies show much lower usage.)

Gfk MRI Media Day (2011)

	Television	Radio	Internet	Newspaper	Magazines
% Daily Reach (A18+)	81%	63%	57%	41%	27%
Minutes per user	305	182	201	72	74
Hrs:Min/Day	5:05	3:03	3:22	1:13	1:15

(COMMENT: While social media continues to garner a lot of attention, broadcast radio's popularity continues to dwarf some of the internet's and social media's "biggest" players)



The Social Network Called Radio is **75%** Bigger Than the Social Network Called Facebook Among Adults 18-34

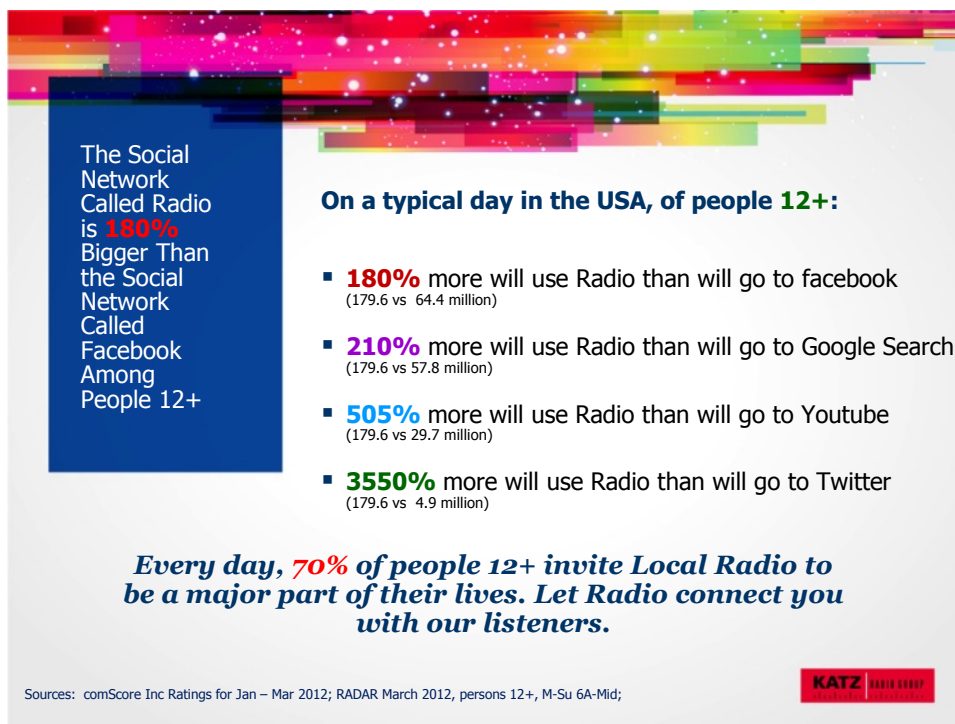
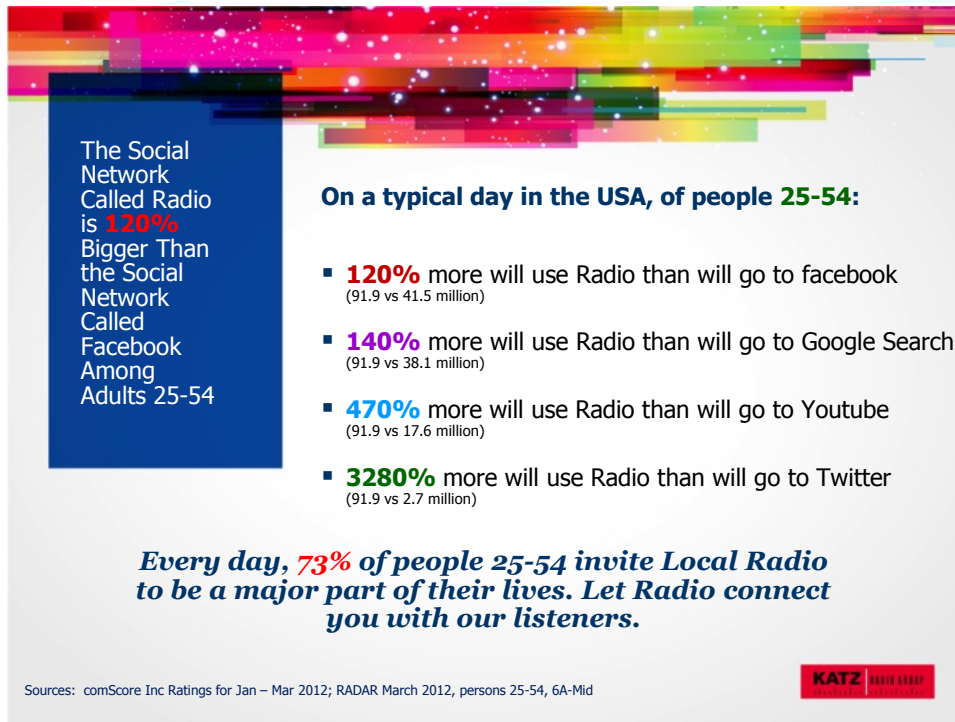
On a typical day in the USA, of people 18-34:

- **75%** more will use Radio than will go to facebook (48.5 vs 27.6 million)
- **100%** more will use Radio than will go to Google Search (48.5 vs 24.3 million)
- **210%** more will use Radio than will go to Youtube (48.5 vs 15.6 million)
- **1570%** more will use Radio than will go to Twitter (48.5 vs 2.9 million)

*Every day, **70%** of people 18-34 invite Local Radio to be a major part of their lives. Let Radio connect you with our listeners.*

Sources: comScore Inc Ratings for Jan-Mar 2012; RADAR March 2012, persons 18-34, 6A - Mid

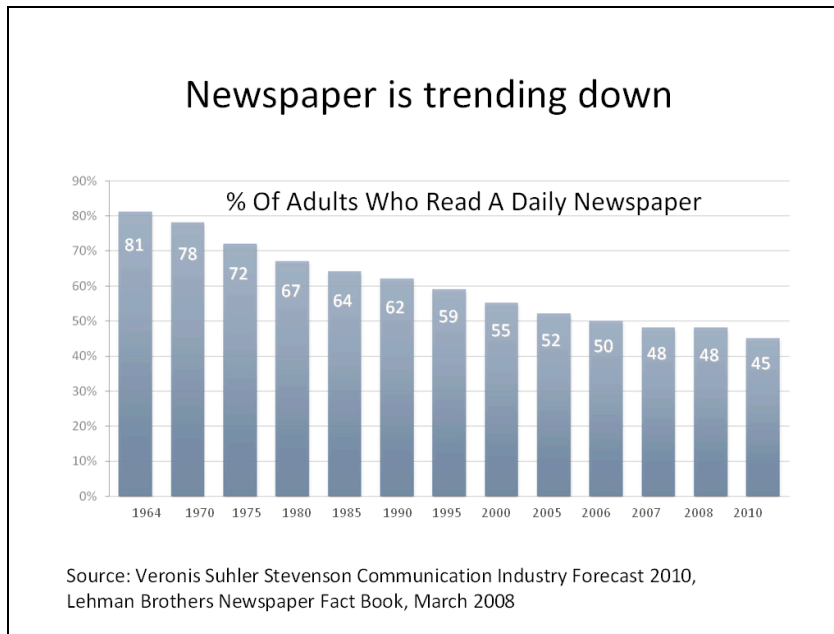
KATZ RADIO



Newspapers in the 2012 Media Universe are threatened and continues to lose readers. **Daily newspaper circulation is down -44% over the past 46+ years.**

Network TV's top 20 shows are also down quite steeply, -45%, over the past 16 years.

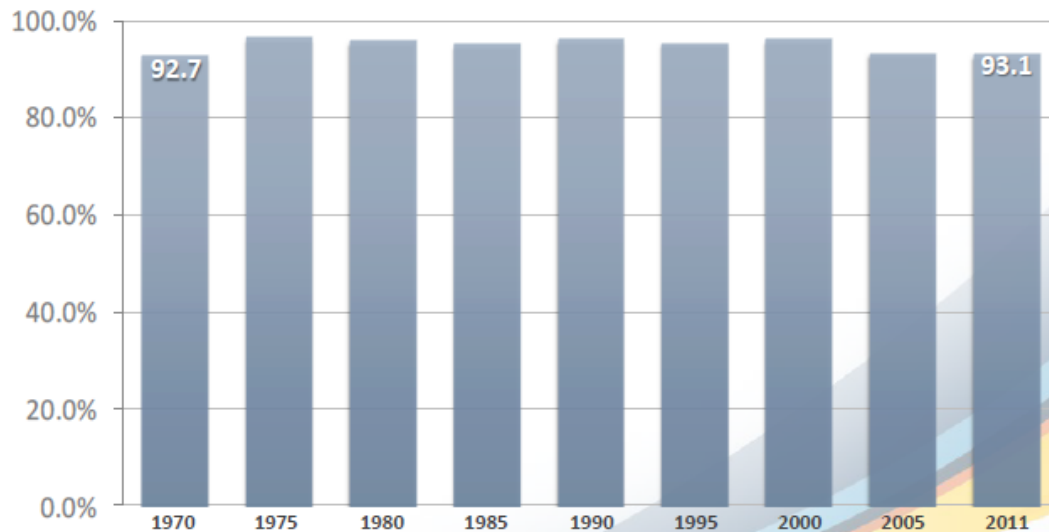
(COMMENT: THE EXACT OPPOSITE OF RADIO. NO DECLINE IN SIGHT)



(COMMENT: RADIO'S WEEKLY REACH IS HIGHER THAN 1970!- TREMENDOUS STAYING POWER. NOTE THAT MEDIA OPTIONS OVER THE PAST 30 YEARS HAVE INCREASE MORE THAN 10 FOLD)

Weekly Radio Reach: 2011 Higher than 1970!

Percentage of U.S. 12+ Population Using Radio Every Week



Source: RADAR Time Spent Listening Per Week Report (c) Arbitron: Monday-Sunday 24 Hours / Persons 12+, RADAR 111 December 2011

Per highly respected research company, Millward Brown, Radio is:

- More intimate/personal than TV
- Less limited to home with listening occurring in many places
- Listeners often more loyal to specific stations
- Benefits from "Imagery transfer" from TV commercials
- Usage is less seasonal

(COMMENT: AMAZING STUDY. OF ALL THE GADGETS INVENTED, RADIO IS #2)

Fact: Radio ranked #2 in Popular Mechanics list of the **101 Gadgets That Changed The World**- behind the smartphone and ahead of TV. A 2011 A&E produced show, in partnership with **Popular Mechanics**, rated all of the most important, innovative, and incredible devices in history.

Popular Mechanics' 101 Gadgets That Changed the World

Radio scores as the second greatest gadget of all time!

1. Mobile/Smartphone	26. Crescent Wrench	51. Push Lawnmower	76. Chain Saw
#2 RADIO	27. Blackberry	52. Kindle E-reader	77. DVD players
3. Television	28. Electric Guitar	53. Car Jack	78. Can Opener
4. Hypodermic Syringe	29. Camcorder	54. Ballpoint Pen	79. Swiss Army Knife
5. Personal Computer	30. CD Player	55. CB Radio	80. Spincast Fishing Reel
6. Portable Air Conditioner	31. LED	56. Tape Recorder	81. Leaf Blower
7. Telephone	32. Computer Mouse	57. Hair Dryer	82. Flashlight
8. Phonograph	33. Microwave Oven	58. Outboard Motor	83. Toaster
9. Alarm Clock	34. Digital Camera	59. CD-ROM	84. Drip Coffeemaker
10. Light Bulb	35. Microphone	60. Moog Synthesizer	85. Sunglasses
11. Dry Cell Battery	36. 8mm Camera	61. Smoke Detector	86. Hearing Aid
12. Bicycle	37. Wristwatch	62. Charcoal Grill	87. Ginsu Knife
13. Match	38. Digital HDTV	63. Lunchbox	88. Flash Drive
14. Typewriter	39. Electric Drill	64. Derringer	89. Teflon Pan
15. Modem	40. Wi-Fi Router	65. Zipper	90. Zippo
16. Transistor Radio	41. Pocket Calculator	66. Tape Measure	91. Digital Video Recorder
17. Handheld GPS	42. MP3 Player	67. Binoculars	92. Picnic Cooler
18. Vacuum Cleaner	43. Polaroid Camera	68. Coleman Lantern	93. Bra
19. Brownie Point and Shoot Camera	44. Floppy Disk	69. Electric Toothbrush	94. Blender
20. Remote Control	45. Sony Walkman	70. Boombox	95. Super Soaker
21. Answering Machine	46. Fire Extinguisher	71. Kodak Carousel	96. Quick-Release Ski Binding
22. VCR	47. Leatherman	72. Stopwatch	97. Aerosol Spray Can
23. Laptop	48. Game Boy	73. Printer	98. Roomba
24. Sewing Machine	49. Circular Saw	74. Safety Razor	99. Stapler
25. Hi-Fi	50. Cassette Tape	75. Electric Blanket	100. Fiberglass Fishing Rod
			101. Duct Tape

* To make this list a *Gadget* had to be something one could hold in their hands, mechanical or electric, and be a massed produced personal item. Finalists were selected by a panel of judges assembled by Popular Mechanics™.

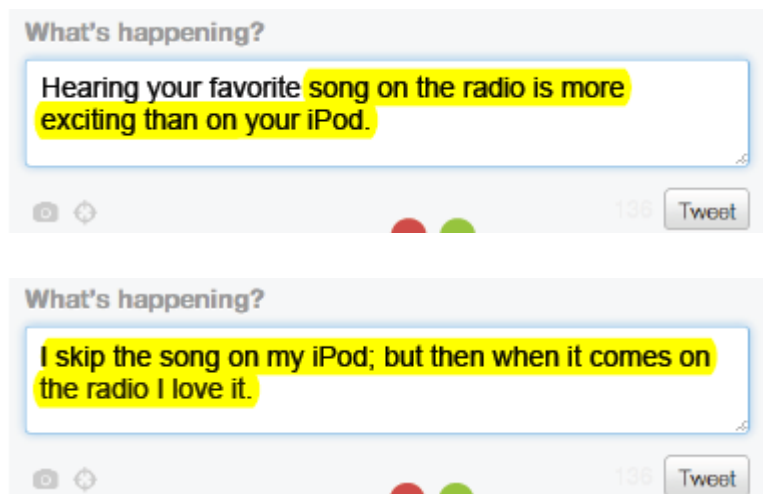
Source : www.popularmechanics.com June 2011

(COMMENT: WHEN WE LISTEN TO THE RADIO WE ARE SHARING THE SAME MOMENT IN TIME WITH THOUSANDS. THERE IS SOMETHING SPECIAL ABOUT THAT. BEING PART OF A TRIBE IS IMPORTANT TO HUMAN. HAVING A HUMAN CONNECTION IS IMPORTANT. WE CAN BE ALONE WHEN LISTENING TO THE RADIO BUT NOT BE LONELY. LISTENING TO THE RADIO

MAKES US PART OF SOMETHING BIGGER THAN OURSELVES. PART OF AN EXPERIENCE THAT OTHERS SHARE THAT CAN BE DISCUSSED WITH THEM)

Broadcast Radio also possesses a “multiplying” effect:

There really is something almost magical about radio’s ability to make music sound more exciting, satisfying and bigger than life. That’s a huge benefit of “broadcasting”. We call this **radio’s music “multiplier” effect**. It’s when you listen, enjoy, and sometimes turn up the volume of a song on the radio that you’d normally click past on your iPod or “thumb down” on your personalized internet station. Two actual tweets follow- taken from the 2012 Radioscope study:



Songs played on air seem to resonate differently due to a combination of **serendipity and surprise**. Maybe this is why many of us are more likely to crank up the music when it comes on the radio than our iPod. Have you ever noticed that a movie viewed in a theatre is usually a more powerful viewing experience than when viewed alone at home on TV? The same phenomenon is at play when listening to music on the radio. **The contextual and social environment in which a product is consumed does make a difference.**

The act of downloading songs to iPods/MP3’s or liking/disliking songs on internet stations **eliminates any semblance of surprise. And without surprise it’s difficult to experience delight.** Is it possible that we’re personalizing and “thumbing” our music up or down to the point of emotional detachment? **Radio on the other hand, due to its serendipitous**

nature, has the ability to delight far beyond that of other musical alternatives.

Social bonding or a para-social kind of relationship is also at work and exclusive to radio. It revolves around the kinship listeners believe they share with the personalities, which leads to a “he/she gets me” response from a personal and musical standpoint, which enhances the enjoyment that leads to a richer listening experience.

But there’s got to be more to radio’s magic than this music “multiplier” phenomenon. No matter how hard the online audio pureplays try they will never be able to match radio’s ability to provide an intimate shared experience—another human being sharing the same moment in time with the listener, offering up tidbits of new information about an artist or song, while introducing them to new music being played in the context of their favorite station’s playlist. This is radio and this is will always be special- the ability to provide “social currency”.

Thinking of online music options as radio simply because both play music is analogous to categorizing billboards, skywriting, magazines and newspapers as similar mediums because all four are dependent upon the written word. While radio and the internet audio alternatives both play music there’s a cavernous difference between the two audio options and why and how often they are utilized.

Online music services certainly have a place in the new audio world but there is a certain soullessness about them, a sterility that is absent from broadcast radio. Both Clear Channel and CBS are now playing in this space to round out their audio assets, having created iHeartradio and Last.fm respectively. But no matter how it might be sliced, diced or rationalized that these internet playlists are radio, it is difficult to not to feel like Will Smith, in the movie, “I am Legend”- isolated, disconnected and alone if you are exposed to them for too long.

(COMMENT: Radio's ability to influence frame of mind which is key to commercial receptivity. LIKE THE ICE CREAM ANALOGY)

A 2011 study commissioned in the U.K. by the [Radio Advertising Bureau](#) concluded that listening to the radio makes people happier than watching TV or surfing the Internet. 1,000 Britons participated in [the study](#), using their smartphones to respond to questions about their media consumption and emotional mindset at various times of the day.

"On average, when consuming radio, happiness & energy scores increase by 100% and 300% compared to when no media is being consumed," the study found. But happiness increased most when that media was the radio. Radio is a kind of "lifestyle support system," the authors wrote, that helps people feel better as they go about their days. Many respondents didn't realize how important radio was in their lives until they had participated in the exercise.

To Michael C. Keith, a professor at Boston College and a leading scholar in history and electronic media, these conclusions come as no surprise. "Why else do people listen to music radio, other than to get enjoyment out of it?" he asked HuffPost in an interview last week. "People don't listen to radio to be depressed, certainly not when it comes to entertainment radio or music radio. The whole idea of listening to radio is to gain companionship and, at the same time, enjoyment."

Indeed, the study's participants claimed to experience "peaks and troughs" while consuming TV and online media, but radio provided a "consistent environment themed and shaped" to suit their needs at any given moment. Generally, we can all agree, people like listening to music. We all have a station we prefer with music we know we'll like, and unless we just broke up with our significant others, for the most part we're choosing music that will make us feel good.

"Radio is like ice cream," Keith said. "You choose the station that tastes best to you -- the flavor you like the best is going to give you enjoyment." Whereas trolling online might occasionally present you with an uncomfortable activity -- checking your bank statement perhaps, looking

for jobs or watching a really non-cute cat do something awful -- television has always been considered the ultimate in escapism. However, many respondents claimed they experienced a low after watching their favorite programs, as they were suddenly plunged back into "real life."

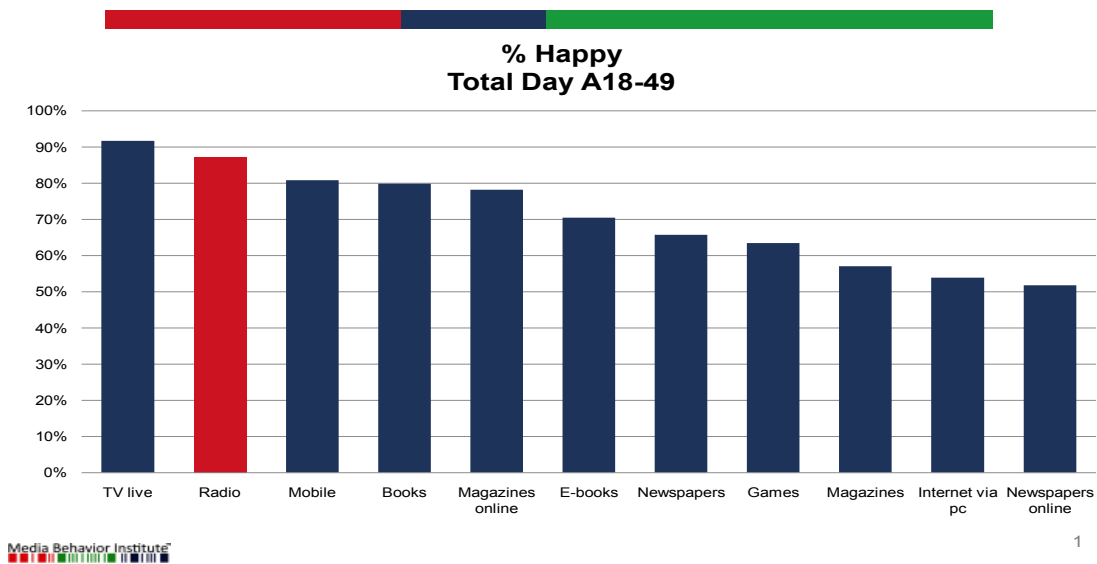
Radio, on the other hand only improved and supported peoples' daily activities, like cleaning up around the house, or getting ready in the morning. Many respondents also listened to the radio while they did other work online.

"More than anything else," Keith said. "[Radio] is used to provide companionship, to soothe, to reassure, to make happy."

Radio is such an integral part of our daily lives that perhaps we've forgotten how it truly affects us."A lot of the new media gets more press, more buzz, more attention," Bill Rose of Arbitron explained. "But people use radio more year over year."

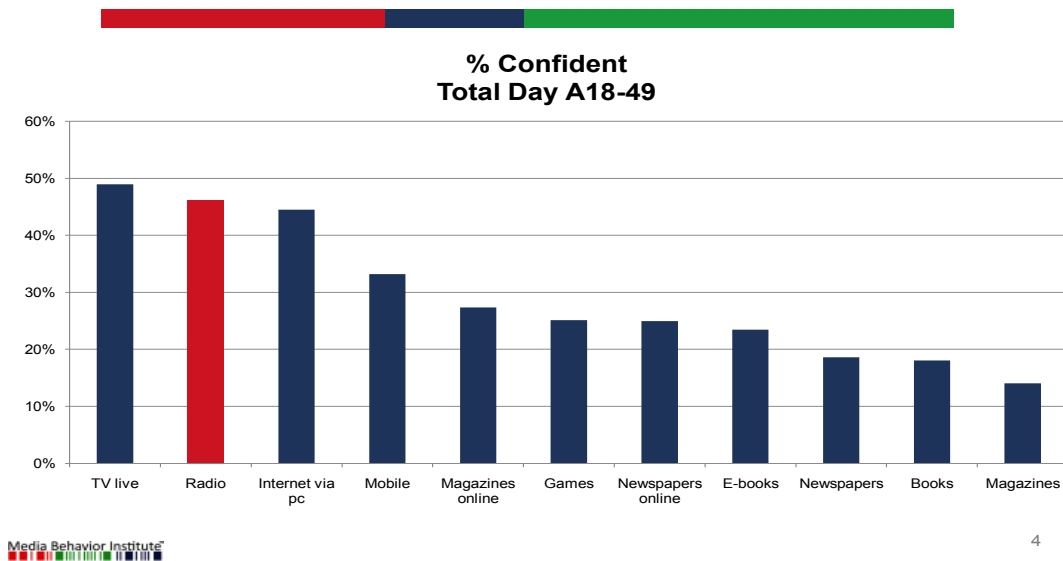
CIMM: the Coalition for Innovative Media Measurement is using TouchPoints methodology from the U.K. Smartphones were given to the respondents who were prompted every 30 minutes to fill in their media usage as well as mindset. The USA TouchPoint results parallel the U.K. findings re: radio's ability to positively affect people's moods:

“Happy” audiences flock to Radio



1

Audiences are “Confident” while listening to Radio



4

What If You Could Make More Time?

Posted: 06 Aug 2013 04:56 AM PDT

Adults in the US spend on average 2 hours and 21 minutes each day on their mobile devices, which is nearly an hour more than they were spending a year ago on them. That's a number that represents **nonvoice activities** – so it's not the time that you and I spend talking on our mobile phones, it's all the **other stuff. Adults now spend almost an hour more per day using their mobile device than they do listening to radio.**

The new numbers on [Average Time Spent with Major Media by Adults in the US, 2012 from eMarketer](#) are interesting. These numbers are not time spent exclusively with one medium – the adults in the study may well have been, and probably were multi-tasking – spending time with two major media at the same time. While the average time spent with mobile is soaring, the time spent with other media is dropping, but not nearly at the same rate. For example, time spent with radio dropped six minutes from 2011 to 2012 – from 1:32 to 1:26 per day. While that's nothing to ignore, and it is part of a downward trend, I'm sure you agree with me that it's not a precipitous drop. The same is true for television, which lost 7 minutes from 2011 to 2012 (but their time spent number is nearly twice that of radio at over 4 hours per day). Print is another story for another day..

This data shows that mobile isn't gaining much of its time spent by adults by stealing it from other media. Instead, mobile is creating new media usage patterns that appear to be expanding the amount of time that adults in the US spend with media. That expansion probably comes from multi-tasking, with folks using their tablets while watching tv, etc., as well as new time spent with media in places where you hadn't before.

Now this is interesting. Mobile media is expanding the time that adults in the US spend with media. Creating new dayparts, you could say. A little like making more time in a day..

Pittman recently spoke at a Minneapolis event and repeated what has become his positioning mantra about radio (and himself and CC). He said the same things in LA last week and NY a couple of months ago. The sound bites are good and we should be aware of them..

- TV is America's hobby. The Internet is your manage-my-life box. Radio is America's companion.
- On rise of digital radio: "We're not locked into a transmitter and a tower."
- "This social stuff isn't doing anything new. It's doing something more efficiently, which is why it's so popular."

- Even Spotify and Pandora users still discover new music via broadcast radio. That's where they go to find out what's new. Their digital playlists are where they turn to escape the world.

Radio delivers seniors to Rite Aid in new campaign. **A lot is said about radio's ability to reach young demos and the 25-54 demo that advertisers crave most. But Rite Aid is coming to radio to help it reach the upper end of the demo scale. The chain's new Wellness65+ loyalty program targets seniors — and in a boost for champions of audio branding the drug store chain has put special thought into the voiceover talent in the ads. Bryan Hadlock, chief creative officer at Rite Aid's longtime agency MARC USA,** says the campaign's emphasis on personal relationships brought them to actress Julianna Margulies. **"With women as the core Rite Aid shopper and guardian of family health, we selected a familiar voice that embodies warmth and trust,"** he explains. The one-minute radio spots will air on news/talk, soft AC, classical and gospel stations in 21 markets mostly on the East and West Coasts. While the ads aren't directly tied to the implementation of the Affordable Care Act, or Obamacare, Rite Aid says the new loyalty program is in response to the fact that seniors are more confused than ever about health care. There are also TV and print components planned

David Field/Entercom:

GroupM global boss: Online data trail not good enough yet to beat broadcast

16 Jul 2013

Paul McIntyre

The global CEO of GroupM, Dominic Procter, has declared the industry is being seduced by online's ability to measure stuff but it's still not working properly for advertisers.

Mobile devices are the industry's biggest issue where classic advertising will not work and new models are needed for advertisers to earn the right to deliver commercial messages to users.

Procter, who was in Australia last week, said the common argument that advertisers should proportionately follow the channels which users are spending their time with does not hold up for social media and mobile and that a slowdown in the transfer of dollars to digital was likely because new approaches were needed to make it effective.

"I don't think anybody has found the optimal way of using social media in

the same way that people have found wonderful ways of using broadcast media," he said.

"If you are commuting on a train, people, generally speaking, are not lingering around banners. They are just getting past them so it goes to my point about the tacit understanding of a pay-off where people receive something for free in return for receiving advertising messages.

"It is to some extent coming to an agreement with the user that part of the price of getting a device cheaply is they will receive commercial messages, for example. There is a very clear tacit understanding that if someone watches commercial TV there is a trade-off that they will receive commercial messages. They know it because there is a commercial interruption but they are getting the program for free. That is accepted but it's not yet the case for most mobile media and tablets. It needs to get there for the [ad] dollars to properly follow."

Procter also acknowledged there were big gaps in the measurability of online media versus their effectiveness, which a recent ADMA paper labeled "false logic".

"We must avoid the trap as an industry of valuing things just because they are measurable," Procter said.

"It's really the old cliché that people value things they can measure most accurately. Well, you can measure something that is wrong very accurately. There is that temptation every day in media because we are asked always to justify decisions and that can often include certain types of consultants and procurement people. It is easy to buy the wrong thing cheaply."

WHY MATTER - In Minneapolis, we heard from a number of prominent outside speakers who reminded us of the hugely important role Radio plays in the lives of our listeners, our customers, and our communities. Immersed in our day-to-day jobs, it is sometimes hard to see the big picture, but when you take the time to step back and focus on what makes Radio so special, it is truly remarkable.

We entertain and inform over 230 million Americans weekly. We provide companionship and connect people with news and information about their local communities. We set the mood; we can help people work more

productively or provide them with a relaxing escape from life's pressures. We enable music discovery and curate to provide the best songs of today and yesterday. We are the primary way new music and artists are introduced to the American public. We deliver sports play-by-play and commentary. Our personalities form meaningful connections and engagement with their audiences. We literally save lives by providing a lifeline in times of emergency. We connect the public with thought-leaders who offer their opinions and moderate local town hall discussions on issues of topical significance. We help our communities heal in the wake of tragedies. We rally our communities to rescue our neediest neighbors and support our most worthy charitable organizations. We help Americans become better people through our public service campaigns. We move people to action, on behalf of their communities or our advertisers. We serve the American public in all of these important ways and yet charge them nothing in exchange. WHO ELSE DOES ALL OF THIS? Who comes even close to matching what we do? Nobody. It is true that we are sometimes overlooked and underappreciated, but the bottom line is that WE TRULY MATTER TO THE AMERICAN PEOPLE..... in a very big way.

And Radio is thriving. More people listen to AM/FM Radio than ever before in history. And AM/FM Radio has more than 9x the combined listening of all satellite and internet radio combined. The addition of our digital platforms has enabled us to engage our audiences and serve our advertisers in unprecedented ways. We have generated hundreds and hundreds of case studies demonstrating our effectiveness in delivering results for our customers. And we have a huge opportunity to grow our revenues significantly by taking a much larger share of our customers' marketing budgets from challenged competitors like newspaper, direct mail, yellow pages, television and others. The simple fact is we offer our customers a much better value proposition than these competitors and should get a much bigger share of customer budgets.

ENTERCOM AUSTIN COLLECTING BIKES FOR 17TH YEAR

7-15-13

Mix 94.7 in Austin and "JB and Sandy" kicked off the 17th annual Bikes for Kids Campaign. "Bikes for Kids" raises funds to buy bikes for kids in need during the holidays. Since the program began in 1996, it has distributed over 8,000 bikes and raised over \$1 million dollars. MIX morning show host Sandy McIlree says, "For many of us, a bike is a symbol of fitness, but to our families Bikes for Kids represents so much more."

Pittman's advice to everyone in the industry, would be to recognize how important radio is. "We take our success for granted. TV is America's hobby, and people treat those programs like they do their hobby. But radio is America's companion. I think that it is a much more powerful medium. It may not be something that people consciously think of, like they do the new Game of Thrones episode, or who was slaughtered this week on Game of Thrones, but if

you stop and figure out what you did today, and what you interacted with, radio is at the absolute epicenter of what we do and who we are. If we would, for one second, just pause and realize how important we are to the consumer, and therefore how important we are to advertisers, that would probably cause us, first, to feel better about programming radio. We would be a lot more excited about what we are doing every day. And second, it would also probably cause us to be confident in selling it to advertisers, because we would be certain that we are offering them a valuable service that they don't have if they are not using radio, or not using enough radio

RYVICKER: "RADIO SEEMS TO BE DOING QUITE WELL"

7-22-13

Just ahead of earnings season, Wells Fargo senior analyst Marci Ryvicker has issued a report after speaking with a number of executives in the industry. She's concluded from those discussions that second quarter revenue should be up low to mid single digits. And third quarter trends look "pretty good," although she throws in that "it's starting to fade." Here is what Ryvicker will be looking for when companies start to report...

Beyond Q2 results and Q3 pacsings, we think the focus of earnings calls will be on:

- M&A, as just recently, Sandusky Radio was sold to Hubbard Broadcasting for \$85.5 million (on 7/16) and NextMedia, a 33-station radio group with a small- to mid-market focus, was put up for auction.
- The potential for further format changes given the many "flips" we have seen in the recent past.
- Any competitive effects to the "sports network" landscape post CBS Sports Radio, which launched full programming on January 2, 2013.
- The potential for shareholder returns – we note that ETM is focused on utilizing free cash to pay down debt rather than enact capital returns; at least until its leverage ratio is within its 4-4.5x "comfort range," which we currently estimate is a 2014 event.
- Competition; especially commentary on Internet radio providers such as Pandora.
- The potential impact of new royalty agreements. (Clear Channel signed agreements with Wind-Up Records, Zojak World Wide Artists, Fearless Records, Dualtone, and Fleetwood Mac in Q2.)
- The progress of NextRadio – which is the receiver application for FM and HD Radio enabled smartphones announced 1/8/13 with Sprint and the potential upside should it perform well (we think it could).
- The growth of digital radio, and any efforts to further monetize that business.

Arbitron Public Radio Study released

By [cmarcucci](#) on Jul, 19 2013 with [Comments 0](#)

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The "Public Radio Today – 2013" report examines the make-up of the 32 million Americans who listen to public radio each week. During the Fall '12 rating period covered by this year's study, over 32 million people, about 12% of the 12+ listening population, listened to a public radio station in an average week.

In an environment of increased media choices, time spent listening to public radio has held steady in recent years. Time spent listening in this year's study either remained the same or improved in 11 of 14 key categories.

The public News/Talk/Information format accounts for more than a third of all rated public stations and now, for the first time, accounts for more than half of all public radio listening. The format is most popular in the PPM markets but it's the No. 1 format in Diary markets as well.

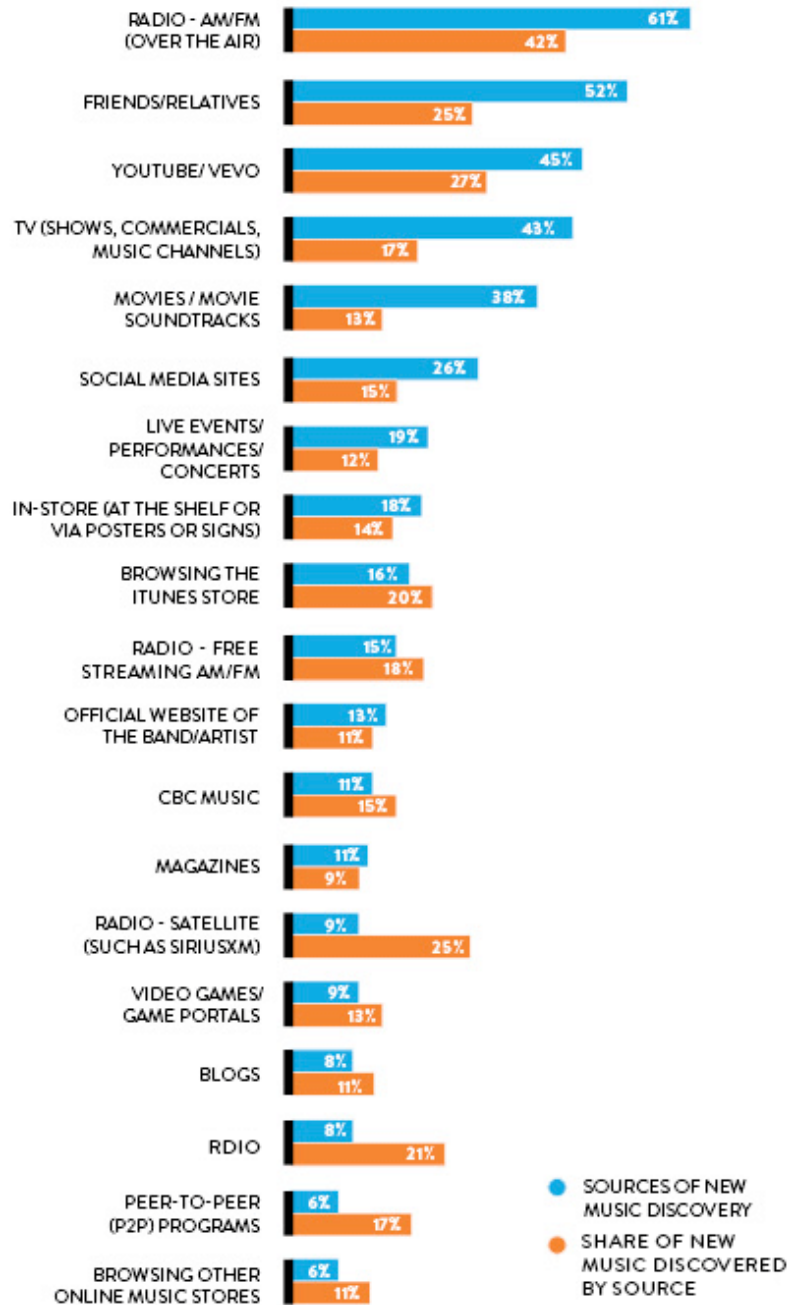
Public radio's popularity among younger audiences continues to grow—it reached record numbers of 18-24 Men and 25-34 Men in Spring 2012, and the medium reaches over 17% of older men.

Listeners to this format are better educated and live in a greater number of high income households than the listeners to any other public or commercial radio format. Public radio's most popular music format, AAA (and News-AAA), continues to capture nearly 10% of all public radio listening. Classical remains the second most popular public radio format.

News/Talk/Information was the top format among Public Radio listeners, with 51.7% tuning in to that format. Classical was 15.3%, followed by News-Classical with 13.8%; Triple A with 6.3% and Jazz at 4%.

News/Talk/Info is the most widely available format among Public Radio options, with 435 stations; 218 for News-Classical stations; 188 for Classical; 151 for AAA and 72 News-AAA. Arbitron examined more than a thousand rated stations that offer public radio programming for the study

MUSIC DISCOVERY IN CANADA



Read as: 61% of consumers discover new music through traditional radio while 42% of new music is discovered that way.

Source: Nielsen

TV and cable still more cluttered than radio, Nielsen report suggests. The radio industry has debated how much is too much for years when it comes to advertising inventory. The most recent study from Media Monitors in 2007 found that the typical station in the top 10 metros aired 10.1 commercial minutes per hour from 6am-7pm. Those minutes on average included 12.7 ad units. But Nielsen says in the first quarter of this year the typical broadcast TV station aired 13:32 minutes of advertising. The average cable network ran 16:59 minutes. That's according to Adweek, which got its hands on the Nielsen research. The last time the ratings company went public with a report on clutter was in 2006, when it said the average cable network ran 15 minutes of spots. Adweek says NBCUniversal channels ran the least amount of advertising, while young-skewing MTV Networks ran the most, with 19 minutes of ads.

Community and Connection Are Top Radio Benefits Per Listeners – Values Music Players Cannot Offer



Study: listeners prefer fewer spots in a pod. With nearly 60,000 spots on radio last week, the Home Depot has become one of the industry's biggest users of shorter length spots. But a study conducted by Indiana University shows there's good reason for stations not to sell too many shorter length spots. "Doing so may backfire and lead to detrimental results for both the station and its advertisers," concluded Institute for Communication Research director Robert Potter, who conducted the study. His research shows the more units crammed into those ad minutes, the more aware listeners are of the cluttered nature of the break. Ten spots in five minutes felt like a longer break than five in five, the study found. "Attitudes toward the commercial break were more negative when twice the number of commercial units occurred," Potter said. The Institute for Communication Research uses various physiological measures, such as heart rate, facial coding and skin reaction to determine how a body reacts to what a person hears. Monitoring heart rate activity, Potter determined listeners "cognitively disengage" from the stopset after 110 seconds in a cluttered stopset. He theorized in a piece for the Journal of Broadcasting & Electronic Media that a "feeling of agitation" could be the culprit, but admitted the data was inconclusive. Feelings were different among listeners of less-cluttered stopsets. In a break that had fewer ads running longer, Potter concluded listeners were cognitively engaged more than 90% of the time

qqThe kielbasa case study: how Millennials sold Hillshire Farm on radio. Like hearty mustard, radio goes well with kielbasa. That was one of the takeaways from research into millennial shoppers prepared for Hillshire Farms and presented at this week's Advertising Research Foundation conference in New York. The study was conducted by Sequent Partners and the Media Behavior Institute, which were enlisted by the meat company to try to figure out how to reach the next generation of kielbasa consumers. "Radio comes out the strongest with 50% reach in the half hour before shopping — the strongest way to reach millennials," founding partner Jim Spaeth told the crowd of researchers. That compares to about one-third who were watching TV, surfing the web, texting or using social networks. Email and satellite radio were even further back, the research shows. Besides shattering the myth that millennials don't listen to radio, the research also suggests a bottom may've been reached for print after several years of steep declines. "Radio is still important and so is print to some degree, so it's not exclusively a new media play with millennial consumers," said Alice Sylvester, COO of Sequent Partners and the Media Behavior Institute. The research does show millennials slightly under-index for AM/FM listening, but that's more than made up for by radio's digital assets. They're eight-time more likely to stream radio than older adults. And they're twice as likely to stream radio on their mobile phones. Sylvester can't specifically say how Hillshire Farms used the information, but she said that internally there was already some debate about putting ad dollars on radio. "What they didn't have was the role of radio in the lives of consumers in their category quite as obvious as that," she said.

"BOBBY BONES SHOW" RAISES \$135K FOR TORNADO RELIEF

6-27-2013

Premiere Networks' "The Bobby Bones Show" presented the American Red Cross with a check for \$135,060.71 to support the tornado relief effort in Oklahoma. The check was presented to Joel Sullivan, regional CEO for the Tennessee Volunteer Region of the Red Cross, during a reception at Bones' Nashville radio studio today.

The show reached out to friends on Music Row for help and more than 60 of Country music's biggest stars donated personal items, concert tickets, signed memorabilia, and more to be auctioned on eBay. From May 24-30, thousands of listeners and fans bid on the items to support the disaster relief effort. In addition, Broken Bow/Stoney Creek Records, Black River Entertainment, and Big Machine Label Group donated \$5,000 each.

Bones said, "We were blown away by the support from the Country music community – from the artists and record labels to the fans. Their generosity speaks volumes and we can't thank them enough for stepping up and contributing to this worthy cause."

"Thanks to the generosity of our community partners like 'The Bobby Bones Show,' we were able to provide the funding for trained Red Cross caseworkers and other disaster volunteers to help and comfort Oklahomans with food, relief supplies, health services, and emotional support," said Sullivan.

Traditional Media Consumption Still Strong

[Last month](#), I reviewed affluent consumers' recall of and interest in the advertising they saw or heard in selected media channels or platforms by different household-income levels (\$75,000 or more – the top 39% of all American adults, \$250,000 or more – the top 3%, and \$500,000 or more – the top 1%). Marketers who focus on consumers who buy luxury goods or services then contacted me and asked if I could expand on what I had reported by helping them understand which media platforms and channels they should consider using to most effectively reach those consumers. They also asked if we could include the 61% of American adults with household incomes below \$75,000 (the "average" Americans who buy luxury products or services from time to time, especially in more "affordable" categories: cosmetics, fragrances, wines and spirits, etc.). This report now includes those "average" American adults.

In our latest survey wave, we asked three questions that provide insights for luxury marketers to consider as they decide where and how to engage their target audiences. **The first question relates to consumers' plans to buy any luxury products or services during the next 12 months; the second question addresses the media platforms where consumers saw or heard advertising in the past 30 days; and the third assesses consumers' level of interest in the advertising they saw or heard on these specific media platforms.** In the exhibits that follow, notable differences are highlighted in yellow.

About one in three (34%) of all American adults reported in our most recent survey that they plan to buy a luxury product or service during the next 12 months. As might be expected, the likelihood of buying luxury increases as household income increases.

Likelihood of buying luxury	All Adults	HHI \$75,000+	HHI \$250,000+	HHI \$500,000+
	%	%	%	%
Definitely/probably will buy luxury	34	40	69	74
Probably/definitely will not buy luxury	66	60	31	26

To assess how to reach luxury buyers, we divided the four market segments of interest (all adults and the three household income segments) into consumers who are planning to buy luxury and those who are not. **Of the 21 media channels and platforms measured, five of the top seven channels or places to reach all American adults continue to be traditional channels (television, magazines, etc., with websites ranking second and social media ranking seventh).** Among all adults planning to buy luxury, only magazines' and social media's relative positions increase among these seven channels when compared with those not planning to buy luxury. **Among more affluent consumers (the top 39% – household income \$75,000+), those planning to buy luxury tend to pay more attention to advertising than all Americans do. They also appear to favor traditional print (magazines and newspapers), while digital channels (websites and social media) are also reaching a greater proportion of these valuable luxury prospects.** For the more upscale \$250,000+ or \$500,000+ household-income adults, traditional print channels remain strong as far as reach goes, while social media's and websites' reach declines.

Advertising seen or heard in past 30 days:	All Adults			HHI \$75,000+		HHI \$250,000+		HHI \$500,000+	
	Plan to Buy Luxury			Plan to Buy Luxury		Plan to Buy Luxury		Plan to Buy Luxury	
	Total	Yes	No	Yes	No	Yes	No	Yes	No
	%	%	%	%	%	%	%	%	%
Television	71	64	74	82	78	81	78	74	76
Websites	50	45	52	74	58	66	68	67	57
Magazines	48	54	44	73	50	76	67	72	47
Radio	48	42	51	60	59	64	70	65	64
In mail sent to your home	43	36	47	59	54	57	60	53	63
Newspapers	39	42	38	64	47	61	70	59	64
Facebook and other social media sites	38	45	35	58	35	44	33	36	26
Billboards	30	28	32	57	34	47	48	40	29
Shopping malls	21	26	18	48	22	40	24	35	27
Gas stations	21	22	21	39	23	23	17	27	20

Smartphones	21	33	15	43	12	33	21	32	10
Movie theaters	19	23	17	33	21	44	28	28	24
Tablets	15	19	13	33	15	29	29	36	25
Medical offices	13	22	8	22	12	13	10	15	4
Bus stops/subway stations/train stations	9	12	7	15	7	14	5	9	5
Elevators	6	15	2	18	4	15	9	15	11
Office building lobbies	6	9	5	17	4	8	8	5	2
Airports or airport lounges	5	8	4	21	7	30	33	40	16
Sporting stadium or arenas	5	7	4	12	6	12	9	12	12
Inside airplanes	3	8	1	11	2	18	20	24	8
Health clubs/gyms	2	2	2	11	3	11	2	9	2
None of these	12	4	15	4	14	3	6	5	17

In addition to the potential reach of the 21 channels and platforms measured in the survey, we also probed consumers about their interest in the advertising they see or hear in these platforms. According to our survey, there are large differences in the potential effectiveness of advertising, depending on the platform a luxury marketer might select. Among all American adults who are planning to buy luxury, advertising "inside airplanes" tops the list of potential platforms for generating interest. Notably, though, that channel reaches only 8% of all adults planning to buy luxury (position 19 out of 21 measured platforms). So that readers of this paper will not have to refer to the prior exhibit to review the potential reach of each of the 21 channels profiled, the exhibit that follows this one summarizes potential reach and effectiveness for those planning to buy luxury for all four market segments.

Notably, as marketers start targeting higher-income adults who plan to buy luxury, the traditional channels tend to rise to the top positions for generating interest in the advertising they include.

	All Adults			HHI \$75,000+		HHI \$250,000+		HHI \$500,000+	
Considerable or some interest in advertising seen (among those who saw advertising in past 30 days on that media platform)	Plan to Buy Luxury			Plan to Buy Luxury		Plan to Buy Luxury		Plan to Buy Luxury	
	Total	Yes	No	Yes	No	Yes	No	Yes	No
	%	%	%	%	%	%	%	%	%
Inside airplanes	84	92	36	53	16	34	33	33	22
Magazines	71	84	62	79	57	66	41	57	50
Television	70	82	64	73	58	59	35	57	37
Smartphones	68	82	53	56	41	45	47	48	33
Newspapers	66	79	59	71	56	65	36	63	54
Medical offices	64	79	44	69	50	57	10	42	53
Tablets	62	80	49	54	42	43	18	49	15
Airports or airport lounges	59	82	32	51	57	24	25	26	20
Facebook and other social media sites	59	76	47	70	43	40	33	34	49
Office building lobbies	56	79	36	31	64	38	10	34	21
Radio	56	72	50	60	41	55	22	57	24
Websites	56	78	46	75	41	55	25	48	23
Health clubs/gyms	53	76	40	34	22	66	60	61	23
Shopping malls	51	70	38	56	44	50	20	29	15
In mail sent to your home	48	62	43	54	43	38	24	34	23
Movie theaters	44	60	33	65	35	41	39	44	47

Sporting stadium or arenas	42	52	33	62	53	62	13	49	14
Elevators	41	46	18	42	3	36	6	33	13
Bus stops/subway stations/train stations	36	54	21	62	45	41	39	40	49
Gas stations	36	47	30	42	32	23	25	25	8
Billboards	35	48	30	51	38	40	18	23	11

The following exhibit summarizes the rankings of the 21 channels and places by potential reach and then potential effectiveness among those consumers who plan to buy luxury during the next 12 months sorted by estimated reach among all adults. The effectiveness rank is based on those who saw or heard advertising on the particular channel or platform listed. The top seven in each column are highlighted in yellow.

Plan to Buy Luxury

Rankings of potential reach of advertising platforms and of potential effectiveness of the advertising seen on each platform

	All Adults:	All Adults	HHI \$75,000+	HHI \$75,000+	HHI \$250,000+	HHI \$250,000+	HHI \$500,000+	HHI \$500,000+	
	Reach %	Effective-Reach Rank	Effective-Reach Rank	Effective-Reach Rank	Effective-Reach Rank	Effective-Reach Rank	Effective-Reach Rank	Effective-Reach Rank	
Television	71	1	3	1	3	1	5	1	3
Websites	50	3	10	2	2	3	8	3	8
Magazines	48	2	2	3	1	2	2	2	5
Radio	48	5	13	5	10	4	7	4	4
In mail sent to your home	43	7	15	6	13	6	16	6	13
Newspapers	39	5	9	4	4	5	3	5	1
Facebook and other social media sites	38	3	12	7	5	8	15	9	15
Billboards	30	9	19	8	17	7	14	7	21
Shopping malls	21	10	14	9	12	10	9	11	18
Gas stations	21	12	20	11	18	14	21	14	20
Smartphones	21	8	5	10	11	11	10	12	9
Movie theaters	19	11	16	12	7	8	13	13	10
Tablets	15	14	6	12	14	13	11	9	6
Medical offices	13	12	7	14	6	18	6	16	11
Bus stops/subway stations/train stations	9	16	17	18	8	17	12	19	12
Elevators	6	15	21	16	19	16	18	16	17
Office building lobbies	6	17	8	17	21	21	17	21	14
Airports or airport lounges	5	18	4	15	16	12	20	7	19
Sporting stadium or arenas	5	20	18	19	9	19	4	18	7
Inside airplanes	3	18	1	20	15	15	19	15	16
Health clubs/gyms	2	22	11	20	20	20	1	19	2

Looking forward, our ongoing survey will continue to track response to the many media channels and platforms available to luxury consumers

Bob Lefsetz is one of the most creative, compelling writers you'll ever read. The man can hammer out interesting articles, on interesting topics, as if he's experienced life five or six times already. He writes mostly about the music business, sending his newsletter out free of charge (he used to charge \$100 per year). Back in October of last year we interviewed Lefsetz after he took a swipe at Pandora. Now, in *Variety*, he's taken a vicious swipe at you.

In the *Variety* piece, Lefsetz pretty much comes to the conclusion radio is dying, he's just not sure of the date yet. Quickly defending radio once again was Mary Beth Garber who says there's no need to call the funeral director after all.

Here are some of Lefsetz' more wounding blows to radio:

-- "Terrestrial radio listenership is not close to what it once was. Radio used to dominate; it's still the biggest player, but its market share has receded dramatically."

-- "Most people under age 20 have never experienced good radio."

-- "Insiders believe that there's no revolution in terrestrial radio because the owners know it's headed into the dumper."

-- "Radio is dying and YouTube and other alternatives are growing."

And here is how Mary Beth Garber of Katz responded:

"Your recent comments about radio have inspired me to follow your advice and offer a perspective different from yours regarding radio today. You are certainly entitled to your opinion. But even online there are real facts to take into consideration and they very much disprove your take on the subject.

· 'the Luddites in radio still believe the Internet didn't happen' makes me question whether or not you've paid attention to what radio stations are doing with streams, apps, websites, software programs that enable the listener to select music in real time, and interact with ads, buy music, and social media like Facebook fan pages and Twitter accounts that enable listeners and personalities to communicate with one another. Radio personalities in just the top 25 markets have over 18 million Facebook fans and more than 27 million Twitter followers. Clear Channel created iHeartRadio. CBS and others are on TuneIn. Yeah, it occurred to them the Internet might be big and that it could really be a way for listeners to become even more involved with their favorite radio stations. Yes, there are some radio station owners who eschew the Internet. They represent a very small portion of radio listening.

· 'Terrestrial radio listenership is not close to what it once was.' The percentage of every segment of the population that uses radio every week is 92 percent — which is pretty much what it was in the 70s.

· '[Radio's] market share has receded dramatically.' That is the prevailing perception, thanks largely to people like you with big Internet followings and a disregard for the facts. Several research sources will show you that, for example, 96 percent of monthly listeners to Pandora listened to AM/FM radio in the past week. They'll show you that music player sites in 2012, including playlist creation services like iHeartRadio — accounted for under 7 percent of all the time spent listening to any radio platform. That is up from less than 3 percent in 2010, but 'dramatic'? Especially when other research shows that the time spent with audio entertainment of any form has increased from seven hours in 2003 to over eight hours a day in 2013. There is more share there to share than ever before.

· 'Most people under 20 have never experienced good radio.' In whose opinion? Tell that to the teens who make their moms turn on their favorite CHR on the way to school. To the millions of kids who come back to the same radio stations day after day, week after week. Who show up at station events. Who friend personalities and stations. For most of them, the only thing radio could do better is carry fewer commercials (the consensus since radio first began carrying ads), but then, these kids respond to those commercials because they're part of the radio experience. And the 'under 20' audience levels through the breaks stay at about 90 percent of what they were before the break, so we know they hear them. Even Pandora knows that advertising is critical. And has increased their load.

· If 'it's the ads that will kill terrestrial radio,' then it follows that it is the ads that will kill every music conveyance site or platform — and that's just not happening. In fact, several leading radio companies have invested heavily in developing creative teams to help advertisers improve their commercials. And KRG has done studies to help advertisers understand how listeners react to their commercials so they can revise strategy accordingly.

· About Sirius XM. Despite being in zillions of cars, only 10 percent of people use the service. And only their music channels are commercial free (but not promotion free). Sirius will never be able get the rest of the public to subscribe. Look at Spotify. There's a reason it has four times more ad-supported listeners than paid subscribers. Anything that costs money has a built-in barrier to usage, which is something the music players will find out as the mobile phone companies limit data usage and increase data usage charges.

· '...radio is headed into the dumper.' Yes, I'm sure that's why most of the companies that own radio stations continue to pour time, money, and talent into making their stations better, more connected, more effective. That's why people and companies are buying stations. Come on. I understand dramatic license, but really.

· Radio does look for great indies (we're feeding a voracious beast here, one that wants new music and radio is the overwhelmingly primary source for new music — and where the vast majority of listeners go to discover new music). One of our companies even has a 'Rising Stars' competition to find and showcase them.

· Then we get to the single point where we agree — '...radio sells records and builds careers.'

· And then back to disagreeing. '...radio is dying.' No, it's not. It's adapting. It's morphing. Evolving. If it didn't do that, there would be an argument to make about its dying. But from my perspective — and from what the actual evidence shows — radio is thriving.

Radio is not without challenges. Our own companies are, and have been, expanding beyond broadcast because they know that is a growing part of the future. We have to find more places to train more young people and let them unleash their ideas about what radio could be. We have to get a uniform measurement system for broadcast and digital platforms. So it's not a perfect world for radio (or for any other medium, if you think about it).

What we do not have to do is call the funeral director. Radio is always ripe for criticism and change. But it is very much alive and thriving.

Mary Beth Garber

As a music discovery platform, YouTube is used by all radio format listeners. Urban radio listeners are more influenced by Pandora, while YouTube has more impact on country listeners than iTunes, Facebook or Pandora. Those are a few of the conclusions of recent Arbitron research into what impacts radio's core users. Arbitron director of programming services Jon Miller says younger-skewing stations are missing a huge opportunity by not tracking what's hot on YouTube. The Arbitron-Edison Research report showed three-quarters of CHR listeners are affected by YouTube and nearly two-thirds of urban P1s use it for song discovery. That's probably not much of a surprise to most programmers in the young-skewing formats. But Miller says even half of country P1s are now finding new music on the video sharing site. Overall, YouTube is a music discovery source for 55% of radio's core listeners. That compares to 42% for Facebook — where the power of friend suggestions are at work — and 39% for Pandora, a much more personalized listening experience. Even so, Miller says it's hard to deny that Pandora is a player in new music discovery when major formats have sizeable numbers of P1s using it to discover new music. "While today radio far outshines any other source, that lead is far from safe," Miller says. He says stations will need to keep delivering new songs as well as reinforcing that image in listener minds with consistent positioning. There's also a new player on the horizon with Apple's expected launch of what's been dubbed iRadio. The report shows iTunes is already a discovery zone for fewer than four-in-ten P1s.

qqCracker Barrel puts more radio on its advertising menu. The spring and fall are typical marketing seasons for the restaurant chain Cracker Barrel. CEO Sandra Cochran says that means most of their radio spending comes in second and fourth quarters. But this year they'll try something new. "We decided to run a limited amount of TV and radio ads covering about 20% of our store base late in the third quarter to support our sales momentum," she told analysts in a recent conference call. It won't come at the expense of late-year spending. Cochran says they're planning to follow that up with new creative during the fourth quarter when the message will turn from the menu to highlighting merchandise at the co-located country stores

qqNo stubble in Dollar Shave Club's radio campaign. Dollar Shave Club's cheeky web video ad was a viral sensation capitalizing on CEO Michael Dubin's wry sense of humor. But as scores of advertisers have proven through the years, humor and radio are a match as good as, well, shaving cream and razors. So Dubin is using radio as part of Dollar Shave's Father's Day ad blitz. Adweek reports Dubin wrote and recorded the radio commercial himself. The :30-second spot features him having a conversation with a fictional father. Besides promoting Dollar Shave's bargain-priced razor blades, it also plugs the company's e-cards. **The company credits local radio with growing its customer base to 200,000 with six- to eight-fold increases in markets like Philadelphia, Cincinnati and Buffalo after they took to the airwaves.** "Four weeks on, three weeks off has been great for us in terms of radio," Dubin tells the ad trade pub. Dollar Shave also runs display ads on Facebook



by [Mike Saunders](#) | [shared from Marketing Tech News](#)

Word-of mouth-advertising is a form of promotion – satisfied customers tell other people how much they like a business, product, or service, and you get the benefit of that promotion at no cost to you or your business.

A happy customer can build up your brand in a minute – when a customer is fully satisfied with the outcome of their purchase or spend, and especially if they receive more than what they expected, they will usually talk about it and spread the word, hence ‘word-of-mouth’ or WOM.

WOM is one of the most powerful forms of advertising as a customer puts their reputation on the line when they recommend a brand, product, or service – it’s their stamp of approval. And they usually receive nothing but the satisfaction of telling others.

Like a match to a flame

Word-of-mouth can be positive...or it can be negative.

An unsatisfied customer with a bad experience and a story to tell is like giving a pyromaniac a match. Negative WOM is just as easily spread as positive – “*Don’t go into that store, the staff are rude*“, “*Don’t buy that product, it broke the same day*“, and so on.

A negative consumer experience is just as easy for friends and family to relate to as a positive one. But the shock value of a bad experience usually spreads a lot further and faster.

And don’t think you can solve this with a silver bullet – your staff’s exceptional customer service (on its own) won’t result in free word-of-mouth marketing.

Consumers don’t just look at service alone – they take other factors into consideration e.g. quality, experience, price, expectations, etc. Also, consumers know that good service is just the icing on the cake of the establishment – it’s expected.

The value of a good product or service

Bear in mind that customers tend to trust their friends and family when it comes to deciding on where, or on what, to spend their hard-earned money. Who else would you ask when wanting to try a new restaurant, shop, or gym but your closest friends, family, and even colleagues.

The idea is to create a culture amongst customers that they are truly valued!

The message needs to be strong enough that it’s worth passing on, and not easily forgotten.

Positive, powerful WOM most often results from customer feeling the value of a good product or service, and feeling valued as a customer in turn.

So how can you encourage word-of-mouth?

Create a buzz – use Facebook, Twitter, Google +, and other social networks to get spread your news about specials, great deals, and anything else that might interest your target market. Test the water to see how people share your message.

Always be honest – be sure to give out true information to customers. False information will get you nowhere because people will always find out, and people will always talk. In this information age, the truth really will set you free!

Viral advertising – create interesting, exciting, drastic, crazy, controversial ads that will grab the attention of consumers and encourage them to pass the message on because it's so interesting, exciting, drastic, crazy, and controversial.

Use brand ambassadors – get socially connected and popular individuals to create a buzz by sharing interesting stories for you and engaging with prospective customers.

Deal with unhappy customers immediately – obviously not everyone can be satisfied all the time, but if a customer has a complaint or a problem, ensure you solve it immediately. As the saying goes, "*The customer is always right*" – and that's the mindset that consumers have. If a dissatisfied customer is turned into a satisfied customer, they can become your strongest brand ambassadors.

Something to keep in mind...

Social TV – Does it Draw New Viewers? New Research Sheds Important Light



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By [Ed Keller](#)

In a recent [blog post](#) I discussed new, in depth research for the CRE (Council for Research Excellence) on the topic of social media and television. The headline finding from that piece was that consumer interaction with social media in relation to television viewing is relatively modest compared to other forms of communication and lags behind other online media, TV promotions and, especially, offline communication. Only 12% of respondents use social media one or more times per day when it comes to primetime TV – posting, reading posts, or hearing about posts; and only 1.5% of people say they are influenced to watch a particular prime time show because of social media.

A second phase of analysis from that research was recently [released](#), and reveals another important insight for TV marketers: Social media plays a significantly different role depending on whether people are repeat viewers of a program (i.e., those who watch regularly or occasionally) vs. those who watch infrequently (including non-viewers).

Social TV Plays a More Important Role With Repeat Viewers

More specifically, social media has a much higher impact on drawing the so-called “repeaters” to watch more episodes than it does in recruiting “infrequents” to become viewers.

For the regular viewers of a program, there are three factors that are all strongly associated with increasing the probability of viewing a particular program. The first of these is “digital 1 to 1,” which includes text, instant message, and emails – private communications mainly between two people. The second of these is social media — Twitter, Facebook, GetGlue, etc. And the third factor is offline word of mouth conversations.

When it comes to drawing infrequent or non-viewers to watch a program, a very different pattern emerges. Offline word of mouth is more than 5 times stronger than any other stimuli in converting essentially a non-viewer to being a viewer. The impact of social media and digital 1 to 1 is quite low indeed, almost zero. TV promos are stronger than the digital stimuli.

The statistical modeling that is the basis for these findings was developed by Professors Pete Fader of the Wharton School at the University of Pennsylvania, Mitch Lovett of the Simon School of Business at the University of Rochester, and Renana Peres of the Hebrew University of Jerusalem. The goal of their work was to identify the factors that increase the probability of a particular show being watched — and to understand the role played by social media versus other touchpoints such as exposure to on air promos, off air commercial, offline word of mouth, texting or IM'ing, and anything else that might drive a person to tune in to a show. For those readers who are statistically inclined, the model they built was what is called a “Choice Model using Bayesian Multiple Imputation.”

Their analysis was based on the integration of numerous data sets and the development of statistical modeling to explore the effect of social media usage on TV viewing. The study included new, primary research commissioned by the CRE and undertaken by the Keller Fay Group that investigated more than a hundred thousand observations of airings and marketing touch points across 1700 respondents. It also integrated Nielsen data on TV promos (data drawn from Nielsen's AdViews) as well as program airings data assembled by Bluefin, and ethnographic data collected for the CRE by Nielsen Life360. Altogether, the analysis was based on more than 3 million pieces of data. In other words, it was a massive amount of data that was fed into the model.

Implications for TV Marketing

There are important implications of this work for TV marketers and researchers who are actively deploying social media strategies into their marketing mix. As Beth Rockwood, Senior Vice President, Marketing Resources at Discovery Communications and Chair of the CRE's Social Media Committee observed, “these latest findings suggest social media may have a stronger role in building relationships with a show for existing viewers than in drawing new viewers to the show. If programmers already have a regular viewer watching their show, they can engage them further.”

The CRE will host a webinar later this summer addressing the findings in greater detail, and sign up will be available at the [CRE homepage](#).

COLUMBUS, Ohio -- What we eat is determined by more than just hunger pangs.

It's often an unconscious response to what's around us, according to a sensory researcher with Ohio State University's College of Food, Agricultural, and Environmental Sciences.

"Our environment can affect how much we eat, and even how much we like a food," said Chris Simons, who joined the [Department of Food Science and Technology](#) earlier this year. "Environmental cues -- visual, auditory, aroma -- can generate cravings that influence food intake."

An outdoor scene on the sensory science lab's video screens. (Photo by Kelly Elisar)

Simons, whose background is in both sensory science and neuroscience, is now putting the finishing touches on new labs in the Parker Food Science and Technology Building that will help him study human response to such cues, and will hire his first graduate student as a research assistant in August.

Simons also has an appointment with the college's research arm, the [Ohio Agricultural Research and Development Center](#).

One of Simons' new testing grounds is an immersive technologies laboratory.

The first thing a visitor notices is an entire wall covered with high-definition video screens that can set a visual scene for sensory testing -- the interior of a five-star restaurant, for example, or a fast-food burger joint, a home kitchen or an outdoor setting for a picnic.

Less obvious components are surround-sound speakers and a stainless-steel spout jutting from the wall that can pump aromas into the room.

"We could set up tables and chairs in the room that are consistent with, say, a Wendy's restaurant, and re-create the environment that a customer would experience," Simons said. "Then we can alter some things, perhaps pumping in some strong flavor aromas, to see how consumers react to different stimuli."

The back of the room has a one-way mirror that allows researchers to make observations of study participants.

A one-way mirror will allow researchers to observe participants in the immersive technologies lab. (Photo by Kelly Elisar)

Another lab will allow researchers to gather physiological data, including heart rate, respiration and skin perspiration, to help measure unconscious reactions to various food-related stimuli including flavors, packaging or visual images of company logos.

"It will allow us to gather data measuring responses to different stimuli using methodology that's more objective," Simons said.

The information will help researchers determine how consumers react to stimuli on two dimensions: arousal and liking.

"When you have physiological responses that are high on each scale, that's good, it shows excitement," he said. "If they score low on both scales, the reaction suggests boredom."

Scoring high on the liking scale but low on the arousal scale can indicate relaxation, he said, an important component for product developers who want to make products that help consumers unwind.

"Right now, companies can't accurately measure an emotional connection to their products, and consumers can't articulate it because it's unconscious," Simons said.

"We are creatures of vision, and so we can be very descriptive of things we see. But we don't have the vocabulary to describe our reactions to things we taste and smell, so we're looking for other ways to measure those reactions."

The new labs, plus two new consumer sensory testing booths nearby, will vastly enhance the traditional [Sensory Testing Services](#) currently offered by the department, he said.

A more traditional sensory testing station. (Photo by Kelly Elisar)

Simons sees extensive opportunities for research using the new facilities.

"The majority of new food products fail once they get on the market, and that's after extensive consumer tests are done," he said.

"With better ways to measure consumer responses to new products, we can help companies improve their success rate.

"That could be especially important for healthier versions of processed foods. Let's face it, processed foods are a reality. Let's make them healthy, and keep them as rewarding to consumers as what's currently available."

In addition, new ways to study subconscious reactions to environmental cues and how they affect hunger and intake can provide fresh insights into obesity research, he said. Reaction to such cues could also be used in studies of drug and alcohol abuse and smoking cessation programs.

Simons, who has joined the university's [Food Innovation Center](#) and [Center for Advanced Functional Foods Research and Entrepreneurship](#), came to Ohio State after nine years at Givaudan Flavors Corp. in Cincinnati, where he led the sensory research function. He can be reached at simons.103@osu.edu or 614-688-1489.

5 Marketing Principles that will Never Change

by [Douglas Idugboe](#) | 7 hours ago | [0 Comments](#)

Technology is always evolving. For those of us working in the digital realm, this constant evolution has a tendency to make us think that marketing principles always change, too. The truth is, some restricting parameters surrounding marketing principles have never changed. As the platform used for advertising has shifted from print, to radio, to billboards, to TV, to the internet, and now SoMoLo, some key points have remained constant. Here's a look at some of the marketing principles that will likely always stay the same.

Info overload

Way back in 1985, Neil Postman wrote about cultural over-saturation in his book, *Amusing Ourselves to Death*. Postman probably could not have foreseen the scale that the internet would reach over the ensuing decades. Beginning with the advertising craze of the mid-twentieth century, companies have been hitting the public right and left with ads.

In and of itself, advertising is simply a business move. But the more ads presented to a given consumer, the harder it really becomes to gain a conversion from that consumer. The internet is a swirling pool of ads both overt and covert, and the effect can be stifling to marketers.

For this reason, our marketing principles really need to work hard to give relevant meaning and appropriate context in order to retain the attention of our audience. In other words, keep it short and to the point, and dead-set focused on engagement leading to conversion.

People buy a feeling

As the character of Don Draper once explained on AMC's *Mad Men*, people do not buy products, **they buy feelings**. Although it seems otherwise these days, Apple is a company that has mastered this concept. Whenever you purchase a new iPad, you are buying a membership card to an exclusive club of Apple users. Whenever you download some content for that iPad from the iTunes Store or App Store, you pay your dues to wear the club tee shirt. Simply put, the **best branding** inseparably integrates itself with the consumer's lifestyle.

The need to create a feeling within the consumer has been in place since the good old days of the television advertising boom, and it is up to us in the marketing world to adapt the principles pioneered way back when on Madison Avenue to the web. Look to the likes of Apple, as well as Facebook (duh, right?), Spotify, and Google for more pointers on creating that *oh-my-gosh-gotta-have-it* feeling that will translate to your customers.

Here's a recent impressive oh-my-gosh-gotta-have-it feeling campaign by the WordPress theme company, **Optimizepress**. You can tell from their video promotions that theme would make life much more easier for anyone with a WordPress website and has the potential to revolutionize how entrepreneurs build and manage their websites. You can take a look at their recent video [here](#).

Existing customers are pure gold

The money you've invested into getting that first-time buyer has already paid off once they have made that purchase. When you follow up correctly and engage that shopper in the right, unobtrusive manner that reminds them why they spent money with you in the first place, your company stands an excellent chance of earning a repeat sale.

The best news is that it is generally less expensive to get a repeat customer. The costly part of the equation is drawing in a new customer. Done right, considerably less expensive methods, like email campaigns, are genuinely effective for gaining repeat customers. The important point is to remember not to leave your existing customers out of your digital marketing budget – in fact, the more you can budget for engaging them, the sweeter the return, in my experience.

Creativity is king

As I stated above, the sea of online ads is vast, and getting the consumer's attention is the same hurdle it has always been even in other mediums. Being truly creative is the only way to stand out from the crowd. Creativity should not be convoluted. Keep it simple and to the point. The best "advertising" is the advertising that is not too obviously *advertising*. Subterfuge is a beautiful thing when it comes to digital age solicitations. Whenever the creative elements start to be too complex, step back and solve the problem by searching for a simple, effective way to reach your customers.

The only sure way to succeed

Planning, meaning strategy, is truly the only way to go to business. The fact may seem obvious to most of us, but sometimes having the right strategy is the real challenge. You need to know who your consumer is in order to profitably connect with them. Likewise, you really have to know who your competition is, noting both their strengths and weaknesses. Information is powerful and building a good digital marketing strategy starts with understanding the external factors that will affect your business.

A **digital marketing** strategy assess not only the extra-company factors you need to gain a command of, but also factors your company's budget, and most importantly, meeting business goals. The more effort you put into effectively planning around

these concepts, and on-boarding your team with the plan, the better off your marketing efforts will be. This information is Business 101, and it has been a fact of life for marketers since the earliest days of advertising.

Technology is changing rapidly. As marketing professionals scurry to keep up, it is important to keep a frame of reference on the fact that some tried and true marketing principles never change. As the old saying goes, "if it ain't broke, don't fix it". Consumers are more overloaded with media than ever, but they still value a lifestyle that they can buy into. Once they have shopped with you once, it is comparatively simple, yet utterly important, to work to get them to shop with you again.

All of this is made more simple by a fresh dose of pure creativity. Above all, the need to build a solid marketing strategy will never change. So as we forge ahead riding the wave of tech as we come up with new marketing techniques to increase conversion and customer retention, let's not lose sight of the tried and true basic marketing principles that have built a million businesses before

- See more at: <http://smedio.com/2013/07/30/5-marketing-principles-that-will-never-change/#sthash.BsZt6Hc2.dpuf>

Marketing encompasses everything that connects service providers and product manufacturers to their final consumers.

Advertising is a subset of marketing which fosters brand attractiveness so that the market bypasses your competitors to go to you.

Messaging is an essential tactic of marketing. It is used in advertising and should, with good brand management, harmonize all aspects of marketing.

Marketing on the other hand includes non-advertising (Promotion P) activities, such as, product, price and place. Advertising comprises the channels used to deliver messages to support the marketing position

TARGETED REAL-LIFE ADVERTS 'KNOW WHO YOU ARE'

By Alex Hudson BBC Click

Advertisement

Adverts 'know who you are'

-

Targeted adverts - based on web browsing history - have become established online, but how will the public react as advertisers start to pinpoint our habits and interests in our offline life too?

Imagine walking into a shopping centre and the video screens nearby bring up footage from the newly-released box set of your favourite TV series.

As you approach a shoe store your mobile flashes a special offer for a pair of the trainers with the same brand as the ones you're about to wear out.

Then, as you walk into a coffee shop, the displays refresh to promote the giant-sized version of your favourite iced drink.

Whether you find the ideas captivating or creepy, they could soon be commonplace.

Facial recognition cameras are already being fitted to billboard screens so that advertising companies can monitor the sort of people viewing adverts at each location.

Cameras using facial recognition can recognise the sort of people looking at the advertising screen

"It manages to recognise them through a number of traits," says Mike Hemmings, marketing director of Amscreen, one of the firms offering the tech.

"These traits can be things that characterise a male or a female or a person of a certain age. For instance if you are a male, it will pick up the cheekbone structure.

"It correlates it all together and then tells the advertiser and us how many people and what types of people are seeing the advert at any given time and at any given place."

The company, which is part of Lord Alan Sugar's Amshold empire. claims more than 50 million people globally see its screens each week.

In the UK, that amounts to around 3,500 screens in places like doctors' waiting rooms, railway stations, airports, petrol stations.

"Next is serving adverts in real time to people as they're standing in a queue," adds Simon Sugar, Amscreen's chief executive.

"It will also enable [subscribers] to go online to our portal to change adverts and to change them in real time, which is quite key. What we are trying to do to is replicate what's happening online in an offline world."

'Face detection'

Facial recognition is not the only idea about how to bring online personalisation into the real world.

Students at the European Institute of Technology are working on a system to link Facebook accounts to RFID (radio frequency identification) chips embedded into store loyalty cards.



RFID tags in Burberry clothes bring up related videos on screens in its London flagship store

The idea is that these chips could be used to flash up personalised adverts and special offers on screens when consumers visit the shops.

The team behind the [Rigene project](#) suggest when the stores are busy their software would study the the customers' various tastes and choose the ads most likely to appeal to the majority of those present.

Fashion brand Burberry is already using RFID tags in a more limited way by embedding the tech into its latest collections.

When customers wearing the clothes stand in front of "magic mirrors" in its London flagship store the screens start showing footage of how the products looked on the catwalk when modelled with other Burberry goods.

For now the firm says its system can only recognise its products and not the people wearing them.

[Continue reading the main story](#)

“Start Quote

Our privacy is worth more than a few advertising dollars”

End Quote Nick Pickles Big Brother Watch

But [it adds](#): "It is possible that in the future we may link the RFID tags to our customer database."

It's not hard to imagine the technology being used one day to recognise the return of big spending customers and adjusting displays to suit them.

SHAZAM RAISES £26.9M FOR LATIN AMERICA EXPANSION WITH CARLOS SLIM

America Movil investment to open up new market for music, TV and ads-tagging app Shazam now has 70m active users tagging music, TV and ads. Photograph: Alamy

1. [Stuart Dredge](#)
2. [View all 2 comments](#)

Shazam started life as a mobile service for identifying music playing in the real world, before moving into television and advertising, enabling TV viewers to "tag" what they were watching to get related information and offers.

Now the UK-headquartered company is eyeing overseas expansion with a \$40m (£26.9m) investment from Latin American mobile operator group America Movil. The two companies will be working together to raise awareness and usage of Shazam in the region.

The investment follows a \$32m funding round in June 2011 involving venture capital firms: Kleiner Perkins Caufield & Byers, Institutional Venture Partners and DN Capital. Already popular then, Shazam's app has continued to spread since.

Shazam has been used by more than 350m people since its launch in 2002, although its current reach is better reflected in its 70m monthly active users, who tag more than 10m songs, shows and ads a day. Shazam is currently adding more than 2m new users every week.

Its executive chairman and former CEO Andrew Fisher says the new funding isn't a sign of Shazam running out of cash since the last round.

"The impetus for this round was that the business was growing so quickly: faster than it's ever grown before. But revenues are growing very quickly too, so a lot of this growth is being funded organically" Fisher told The Guardian.

"The opportunity here is the chance to have a much bigger presence in Latin America. America Movil is the largest wireless carrier in the region, so it's a great opportunity to fund the expansion and get preloaded on devices in that territory."

America Movil has the potential to be a powerful springboard for Shazam's growth in Latin America. The company ended the first quarter of 2013 with 262.9m mobile subscribers in the region, while its chairman and chief executive Carlos Slim's wider business interests also make a neat match for Shazam.

"The Slim family own a number of properties including television services and advertising, and while the investment is being made by America Movil, not by Carlos Slim personally, part of this is about the business relationship," said Fisher.

Media engagement

Shazam's expansion beyond music identification has been going on for some time now. It has settled on "media engagement company" as its preferred term for Shazam as a business, to reflect its burgeoning TV and advertising business.

"We define media engagement as the application of emerging technologies – audio recognition and image recognition – to let people engage with brands, whether that's music, TV shows or brand advertisements," said Fisher.

"We want Shazam to be part of people's everyday life: not just if they're passionate about music, but as the easiest way to engage with the brands and content around them."

Fisher said that 54% of Shazam's users currently tag something on TV at least once a week. That's also helping the company's revenues grow at a rate of knots – something that may one day make its music business look like relatively slim pickings.

For music, Shazam makes money on "affiliate" sales: a small cut every time one of its users buys a song that they've tagged from a store like Apple's iTunes.

Shazam says it's currently generating \$300m of digital content sales a year through such transactions, which makes it a significant middleman in the digital music industry, since that represented around 7.7% of all music download sales in 2012.

But taking iTunes' 5% affiliate share as a guide, generating those \$300m of annual music download sales may only be worth around \$15m a year in revenues for Shazam.

That's been reflected in the company's financial results. In Shazam's financial year ending 30 June 2012, its revenues grew 39.8% year-on-year to £21.8m, but its net loss increased from £619k to £3.3m

This is where TV comes in. Shazam has been used for more than 250 TV ad campaigns so far. "The minimum price is \$75k, but most cost between \$75k and \$200k for a campaign that runs for a couple of months," Shazam's executive Vice President of marketing David Jones told [The Guardian](#) earlier this year.

"Shazam for TV advertising is going to become our primary revenue stream very quickly, and that's the way we're going to grow to being a multi-billion dollar company," said Jones.

Shazam's latest financial year ended on 30 June 2013, but the company has not published its results yet. While Fisher declined to give specific figures, he said that TV and advertising is already paying off handsomely for Shazam.

"Our year-on-year growth is in the multiples of hundreds of percent," he said. "As ad revenues and commerce revenues become far more important for us, the growth is significant, and that's really what America Movil is investing in."

Overseas funding

Fisher stepped down as Shazam's chief executive in April 2012 [to be replaced by former Yahoo executive Rich Riley](#), partly in order to focus on the new funding round.

Fisher thinks that Shazam's ability to raise \$72m so far from overseas investors should serve as inspiration for other mobile technology startups in the UK.

"We were the first ICT investment in Europe for Kleiner Perkins, and this is Carlos Slim's first investment in Europe in the digital space," he said.

"It's a global marketplace. If you've got a strong enough business and people see it's performing, that removes the barriers. UK companies should really think about the global opportunities for raising finance, which as this round shows, doesn't necessarily have to come in dollars, pounds or Euros."

One more thing: that mention of "image recognition" by Fisher is intriguing, given that Shazam's current app is focused on audio recognition. Is the company planning to diversify further, and let people tag advertising using their smartphone cameras? Is Shazam getting into augmented reality?

"We've been paying a lot of attention to emerging technologies such as image recognition, and looking at consumer adoption of those technologies," said Fisher.

"We still feel it's very premature to have really broad-based services used at scale that work with images, but we are ready in terms of thinking through what the possibilities could be."

Fisher suggested that Shazam's success so far has been partly due to its ability to "keep our discipline" by not introducing too many features that might be confusing for its users.

"At the moment, users are not looking for image recognition, but that's not to say this won't change in the future. You've got Google Goggles, Amazon and other big

corporations entering that space trying to execute with very large databases of content," said Fisher.

"It's a hard business to make work, and so far we haven't seen the need to introduce image recognition as part of our service. But ultimately, that kind of technology fits with our aspirations for the company, so as image starts to mature as a category in the future, it's something that we'll reevaluate."

Sprint partners with radio to help put veterans back to work. Some of the biggest names in music — including Elton John, John Legend, Kelly Clarkson and Brad Paisley — have recorded PSAs that showcase stories from war veterans who have successfully found jobs after returning. It's part of community service partnership between Clear Channel and Sprint to address the issue of unemployment among U.S. military veterans and encourage businesses to hire skilled veterans. Dubbed iHeartRadio's Show Your Stripes, the two companies say it encompasses more than \$75 million in radio, digital and out-of-home resources. The PSAs will direct listeners to a centralized online destination for veterans, businesses and supporters. According to a 2012 survey by Prudential and Iraq and Afghanistan Veterans of America, 60% of returning servicemen and women said they have faced a challenge translating the valuable skills they obtained in the military into civilian employment. The campaign's digital platform, showyourstripes.org, was designed by Clear Channel in partnership with Monster.com and Military.com, which provides defense news and military benefits. Clear Channel has also announced an alliance of military-friendly American businesses that have had success in hiring veterans, which it plans to recognize to make them more visible to veterans seeking jobs.

"THE SUMMER SET" WINS IHEART/MACY'S CONTEST



6-6-13

The Summer Set is a Scottsdale, Arizona pop rock band. They won the second Macy's iHeartRadio Rising Star Campaign and will now perform at this year's iHeartRadio Music Festival in Las Vegas on September 20 and 21.

Six million votes were cast in the 2013 contest. The campaign also featured five in-store performances by the Top 5 finalists.

"It's such a surreal dream come true," said Brian Dales of The Summer Set. "Entering this competition was unlike anything we've done in our career and I still have a hard time believing we won. Legends (The Summer Set's fans) are the best fans in the world for coming together in support of this moment. I'm so excited to see all the doors this may open and I want to say thanks to Macy's, iHeartRadio and Fearless Records. Here's to the future"

The science behind outdoor advertising. No, it really is all in the mind...

by [Richard Malton](#), posted on 3 June, 2013 at 8:00 am, filed under [advertising](#) and tagged [digital outdoor](#), [Ocean Outdoor](#), [OOH](#), [outdoor](#), [research](#), [Route](#). Bookmark the [permalink](#). Follow any comments here with the [RSS feed for this post](#).

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This post is provided by our partner [Ocean Outdoor](#), a specialist in outdoor media filling a unique position in the iconic digital landscape.

Instinctively we have always known that premium digital outdoor advertising captures attention. Sites like the IMAX and the Liverpool Media Wall are big, bold and add visual impact to their immediate urban environment.

Well that's the hypothesis anyway. Or as we often put it, the gut feel.

But what hasn't been evidenced until now is exactly how such sites really engage with their audiences. And by that I mean in their heads.

The launch of Route, outdoor's new audience research product, restates outdoor's credentials as an epic medium. But Route doesn't measure the impact of digital outdoor sites or premium locations that are bigger than a 96 sheet.

Recognising this, Ocean Outdoor took what I'd call bit of a leap of faith by commissioning an independent study which goes beyond pure numbers to look at what's actually driving responses to premium out of home sites.

We wanted to understand what was driving the "wow" factor, and how advertisers could maximise value, responses and establish the "Return on Wow".

Neuro-research was chosen as the best way to explore impact, because it does away with the need for people to consciously identify – and then articulate – what's driving their behaviour, or to make conscious judgments about the relative impact of different types of message. Instead, it provides a means of looking at the emotional, sub-conscious responses that underlie behaviour.

The study was conducted by Neuro-Insight, a specialist brain imaging company. They measured brain response to 24 outdoor sites around West London, including 11 Ocean sites and 13 sites from other outdoor media owners.

In all, 115 people were fitted with headsets that captured second by second brain activity as they watched a filmed journey featuring the outdoor sites, which they had seen in real life in an escorted bus journey that preceded the study. Around 1.8 billion data points were collected and analysed during the course of the study.

How Memory Works: Interview with Psychologist Daniel L. Schacter



By Robin Lindley

6-3-13

Robin Lindley (robinlindley@gmail.com) is a Seattle writer, attorney and features editor for the History News Network. His interviews with scholars, writers and artists have appeared in HNN, Crosscut, Writer's Chronicle, Real Change, The Inlander, and other publications. He has a special interest in the history of medicine.

Image via [Shutterstock](#).

Memory is deceptive because it is colored by today's events.

--Albert Einstein

Memory is the stuff of history. Historians rely on the memories of individuals as they seek and discover the facts and stories from which we create our public memory. Thus, knowledge from a scientific perspective of how human memory works can be instructive to historians.

In the past century, ideas and research about how we remember have evolved dramatically and have been shaped at times by technological advances from movie cameras and tape recorders to computers and digital.

But, like history, human memory is much more complicated.

Distinguished psychologist and memory scientist Dr. Daniel L. Schacter recently discussed his research that may help historians understand and appreciate the fragile character of memory.

Memory is much more than a simple retrieval system, as Dr. Schacter has demonstrated in his research. Rather, the nature of memory is constructive and influenced by a person's current state as well as intervening emotions, beliefs, events and other factors since a recalled event.

And, as Dr. Schacter has learned, memory can be extremely accurate, but is often prone to error. With an understanding of memory distortion and other errors, historians can better assess the materials and evidence from the past they analyze and report.

Dr. Schacter is William R. Kenan, Jr. Professor of Psychology at Harvard University. His books include *Searching for Memory: The Brain, The Mind, and The Past*, and *The Seven Sins of Memory: How the Mind Forgets and Remembers*, both winners of the American Psychological Association's William James Book Award, and *Forgotten Ideas, Neglected Pioneers: Richard Semon and the Story of Memory*. He also has written hundreds of articles on memory and related matters. He was elected a Fellow of the [American Academy of Arts and Sciences](#) in 1996 and the National Academy of Sciences in 2013.

Dr. Schacter's research interests include analyses of memory, amnesia, and consciousness; memory distortion and the brain mechanisms underlying false or illusory memories; and emotional influences on memory. And a recent research concern is how memory is used to imagine or simulate possible future events. His research involves cognitive studies and neuropsychological analyses of patients with memory disorders, as well as functional brain imaging techniques such as functional magnetic resonance imaging.

Dr. Schacter recently talked by telephone from his office at Harvard about his memory research and thoughts for historians.

* * * * *

Robin Lindley: When I asked you a few weeks ago if you could comment about some things historians need to know about memory, what were your first thoughts?

Dr. Daniel L. Schacter: The main point about memory that is potentially relevant to history that comes from the research I do and the people like me do and, as I'm sure historians are aware, is that memory is not a video recorder [but that] it's a constructive activity that is in many ways accurate but prone to interesting errors and distortions. It's the constructive side of memory that is most relevant to historians.

Your view of memory ties with the idea of historians who say that every generation reinvents the past in light of its own experience.

Yes. We have a lot of evidence of that sort of thing: memory serving the needs of the present, and the past being reshaped by current knowledge, beliefs, emotions and the like.

In [my book] *The Seven Sins of Memory*, I went through categories of memory errors, seven ways in which memory can fail -- different kinds of forgetting and distortion. One of those is bias, or what memory researchers call retrospective bias, which reflects the key point that memory isn't just activating a trace of a past event but it's much more constructive. Part of that construction involves your current knowledge, your needs, your beliefs, your emotions -- and all that has the potential to skew or bias what you remember from the past.

Is it the case then that our memories constantly change every time we access them?

I wouldn't go so far as to say they always or constantly change every time. But there's that potential for change because we know that retrieving memory is not just like bringing up a computer file and putting it back. We know that the act of retrieving a memory has the potential to strengthen the memory. It can sometimes weaken related memories that you don't retrieve. And it can change the memory. But that very much depends on what goes on at the time of retrieval. If I remember a past experience and I relate it to somebody else and I want to make an impression on them or convince them of how impressive something was that happened to me, I might exaggerate certain aspects of the experience or over-emphasize the dramatic nature of an event, and that may go in as my memory of the event, and eventually the original memory may be lost.

That certainly can happen depending on how you recount a memory. What you emphasize. What you exaggerate. What you don't talk about. All of those things will shape and sculpt the memory for future use. Certainly the potential is there.

Your research indicates that our memories are prone to error in many ways. How good are our memories?

With respect to accuracy, memory is not a complete fabrication. It wouldn't have served use well in evolution if it were. There are many circumstances under which memory can be quite accurate.

We certainly have the capacity to encode a lot of detail about an experience. When we carry out appropriate kinds of encoding operations and we think about the meaning of incoming information in particular, that can allow us to remember it very well.

A lot in memory accuracy depends on the kind of information you're talking about and also when you test memory. Memory tends to be accurate very soon after an event has occurred, but as time passes, as we all know, forgetting is more likely.

And one of the things that researchers find is that, over time, we tend to lose the precise detail or access to an experience, but we're still pretty good at remembering the gist or the meaning of that experience. We can be very good at remembering the significance, the meaning, the gist, over long periods of time even when we lose a lot of the detail.

And you distinguish remembering and knowing.

Remembering and knowing is more related to the level of detail memories express. We're remembering detail, recollecting particular details of something that happened, whereas knowing is more equivalent to familiarity. It's like knowing something is familiar to me. I see a face and know the face is familiar to me. I know I've seen the face of the person before. It's highly familiar but I can't recollect any details of where I've seen the individual, how I know that person, and so forth. So it's that distinction.

Historians prefer to rely on memories of an event that are written down contemporaneously or soon after an event. Is that a reliable way to look at the past?

It depends, but certainly on average it will be more reliable than memories that are recorded after a long time has passed. That doesn't mean there couldn't be distortions in there, and there might well be, depending on a host of circumstances that might apply to any one memory.

It's similar to the issue that arises in the legal system with eyewitness testimony. If you have questions about an eyewitness memory, you want to ask about potential corrupting influences. Has the person been asked leading questions or [given] suggestions? Were the conditions of encoding or viewing or experiencing an event ones that are likely to lead to good memory or not?

I guess the same could be true for a historian. But all other things being equal, the closer in time the memory is recorded to an event, probably the more reliable it will be -- but that doesn't insure its accuracy.

Research on memory shows that the more distant in time the event, the more prone to inaccuracy the memory. There are several experiments when subjects recorded impressions of an event soon afterward, then a year later and then a few years later, and the memory changed.

Yes. It's not that the information is lost but, as the memory weakens, you become more prone to incorporating other kinds of information or mixing up elements of other events. This has been seen, for example, in the study of flashbulb memories. Where were you when Kennedy was shot? Where were you when you heard about 9/11?

Close in time, people have all the details available to tell you exactly what happened, but in studies that follow people you have the same person a year later or three years later, and you get a very different story out of that individual concerning the so-called flashbulb memory of the event. Sometimes that may involve mixing up elements of different experiences.

There was a study a number of years ago on flashbulb memories of the *Challenger* explosion, and this was one of the first studies where the researchers used this approach with college

students of getting a memory very soon after an event on the assumption that it's mainly accurate, and coming back three years later. They found there were significant inaccuracies in many of these memories. They [the subjects] told a different story three years later than a day later. For example, a person said, "I first heard about this in class. Somebody told me and I walked back to my dorm and watched the news coverage on TV." Three years later, the person was asked how did you first hear about this, and the person says, "I was sitting in the dorm with my friend and suddenly this thing came on the news," having totally forgotten this was not how the individual first heard about it.

When you lose detail, you become prone to lots of interesting memory errors.

Isn't there a tendency to add details or information that may make the story more convincing or interesting later?

Yes. That's more a social function of memory. It may be that you draw on your general knowledge and probable information from your memory in a social context where there may be social demands that lead you distort the memory.

But all of those subtle influences are more likely to affect the accuracy of memory when you lose detail. When you have a vivid memory of an event that just happened a few minutes ago, you are less prone to those corrupting influences.

Are flashbulb memories akin to memories of trauma?

I think there are similarities in both cases. There's emotion arousal and we know from studies of the brain and memory that emotional arousal brings different brain systems into the picture than when you're just remembering more non-emotional experiences.

Both flashbulb memories and traumatic memories have those emotional components and, compared to non-emotional memories or more ordinary, mundane memories, both traumatic and flashbulb memories do tend to have more detail and tend to be recollected more richly. But, as we discussed, that doesn't mean they are photographic reproductions or exactly accurate or immune from distortion. They're not.

Your research shows that we remember in different ways. What are the different memory systems?

That's been prominent in memory research for a couple of decades, and there are a lot of ways of dividing up different kinds of memory and memory systems.

One reasonably well accepted distinction involves episodic memory, the memory for personal experience; semantic memory, the memory for general knowledge; and procedural memory, the memory for skills and unconscious forms of memory.

Those are three of the major kinds of memory and they all have different neural substrates. You can find some patient populations that have disorders of one type but not the other.

It's clear from your research that historians should be wary of a person's memory even when it's extremely specific. Your discussion of the testimony of White House Counsel John Dean about Watergate is illuminating. There was a perception that Dean had a photographic memory and he testified in rich detail about events. Yet later studies of White House tape recordings revealed that he was often inaccurate.

He was perceived because of all the detail with which he reported events and the great confidence to be something analogous to a human tape recorder. Yet there was interesting work done by psychologist Ulric Neisser who went back and analyzed what Dean said at the hearings as compared to available information on the White House taping system and basically found many and significant discrepancies between what Dean remembered and what was actually said. He usually had the gist and the meaning and overall significance right, but the exact details were often quite different in his memory than what actually was said.

Whenever you have a record of what actually happened you're in a much stronger position obviously to evaluate the accuracy of memory. We typically don't have that for real life, everyday experiences, but that was a nice case where we did have it.

Dean remembered several things that weren't true or accurate. That seems to get into the area of false memories and how they present problems in the legal system.

We know from DNA exonerations of people wrongfully convicted of crimes that a large majority of those cases -- one of the more recent estimates is that in the first 250 cases of 2011 DNA exonerations, roughly 70 to 75 percent of those individuals were convicted on the basis of faulty eyewitness memory. So they got put away and were ultimately were exonerated based on DNA evidence.

We know this is a significant problem. We also saw that, as I wrote in *Searching for Memory* years ago, in the controversy over false and recovered memories. A lot of these memories recovered in psychotherapy where individuals came to believe they had recovered long repressed memories of childhood sexual abuse turned out to be inaccurate and were the product of suggestion and other therapeutic practices that induce false memories.

There's been a lot of laboratory research on this over the last fifteen years showing that at least a significant minority of individuals will generate false memories of everyday experiences that never happened in response to various probes and questions.

We know that trying to imagine events that might plausibly have occurred -- "picture this in your mind" -- increases the chance of someone developing a false memory about an event they imagined that never really happened.

One of the interesting recent lines of research that my lab has been involved in over the past few years has been looking at similarities between what goes on between the brain and mind when we remember past events on the one hand and imagine events that might occur in the future or might have occurred in the past. What we have found, particularly with brain scanning studies, is that you get very similar brain networks coming online when you remember past events and imagine future events, for example. Many of the same brain regions or network of structures come online, and this has helped us understand more why, for example, imagining events that might have occurred can be so harmful to memory accuracy because when you imagine, you're recruiting many of the same brain regions as accessed when you actually remember. So it's not surprising that some of these imagined events can actually turn into false memories under the right circumstances.

I had a couple more questions about types of memory. What is the difference between working memory and permanent memory?

Working memory is really a temporary memory buffer where you hold onto information, manipulate information, use it, and it's partly a gateway to long-term memory and also a buffer that you use when you're retrieving information from long-term memory and that information temporarily resides in working memory, so to speak.

You also mention the concepts of field memory and observer memory.

One of the interesting things about field and observer is that, again, as I wrote in *Searching for Memory* and I believe still holds, in field memory you are recalling a memory from the point of view as you initially experienced it. If memories were really a video recording, you'd think that would be the only kind of memory you could have: a playback of what you experienced at an earlier time. That's why observer memories are so interesting, where you remember something and see yourself or observing yourself as a character in the memory. Of course, if memory were a playback that could never happen because you don't see yourself as an agent in an event as it unfolds. You see it from your own eyes.

I think the mere existence of observer memories speaks to the fact that memory often has this constructive element and it's not just a replay of what happened.

So an observer memory is like looking at a photo of yourself at your wedding or your first day of school -- you picture yourself as a character in the event you recall.

Right. And we still don't know how observer memories come about because we tend to have an observer perspective more for older memories, possibly through talking about them or seeing photos. They take on that quality.

You stress the effect of our biases on our memories and you mention a study of the supporters of Ross Perot for president in 1992.

That was on misremembering how disappointed or hopeful they were depending on their current state. One of the points from that Ross Perot study is that his supporters often misremembered what they felt like at the time he reported he had dropped out of the race. The nature of that misremembering depended on their state at the time they were remembering and what decisions they had made about Perot in the interim affected how they reconstructed their earlier memories.

Again, that makes nicely the point that our current emotions and current appraisals of a situation can feed back into our reconstruction of the past and sometimes lead us to distort our memories so that they better support our current emotions and our current selves. We're often using memories to justify what we currently know, believe and feel.

Did the study show that the feelings of Perot supporters became less intense over time?

It was not so much that the feelings became less intense, but they were modulated by the current state of the person at the time of remembering. Their feelings changed, and those changes in feeling led them to misremember what they had initially felt.

Do you have any further thoughts on other things that would be helpful for historians to know about memory? A good beginning point is your view that memory doesn't work like a video camera or tape recorder.

That is the main point. Our latest thinking on this is the idea that one of the major functions of memory is to support our ability to plan for the future, to imagine the future, and to use our past experiences in a flexible way to simulate different outcomes of events.

One thing we're pretty good at is using our past experience to think about different ways in which a novel situation might play out. That can aid our planning because we can use our past experience to imagine, for example, how a difficult conversation with a friend might play out. We remember aspects of that person's personality, different encounters we've had, and it allows us to flexibly use that information to run a simulation: suppose I say this to the person, suppose I say that to the person. We can use our memory to imagine events in that way, and that flexibility of memory is something that makes it useful to support this very important ability to run simulations of future events. But that very flexibility might be something that contributes to some of the memory distortion we talked about. That has been prominent in the last few years in my thinking about the constructive nature of memory.

The historian Daniel Aaron told his students "we remember what's important." What do you think of that comment?

I think that generally holds true. Certainly, again, more important memories tend to be more significant with more emotional arousal and may elicit "deeper processing", as we call it in cognitive psychology. So I think that's true.

And finally, how did you decide to study psychology and what prompted you to devote your career to the study of memory?

I decided to study psychology when my interest in the topic was stimulated by a high school course.

I was a psychology major at the University of North Carolina at Chapel Hill, but only became interested in memory after graduation, when I worked as a research assistant for Dr. Herbert Crovitz at Duke University and the Durham Veteran's Affairs Hospital. Crovitz had begun to study brain-damaged patients with memory disorders, and I tested many of those patients. I was intrigued by the extent of their memory loss despite general preservation of other intellectual functions. That led me to focus on memory in my subsequent graduate studies at the University of Toronto, a world center for memory research.

Thank you so much for your comments Dr. Schacter. It's been a pleasure talking with you

The neuroscientists selected four key responses that we believed to be important:

- Visual attention
- Emotional intensity
- Desirability
- Long-term memory encoding

The results offer a unique insight into the impact that out of home has, the way in which it achieves this impact, and what implications are for premium digital outdoor as part of the media plan.

First of all, and thankfully, **great outdoor is a win for everyone**. The evidence shows that people react better to environments featuring great poster sites. The best sites elicit raised and positive responses, reflecting their size, position and the sight lines leading up to them.

Digital sites trump static ones – Across all the key measures, digital sites out-performed static ones. This was even more evident when the digital sites involved an element of movement. Our brains are primed to respond to changes in our immediate environment, and moving screens attract much stronger responses than static images; clearly demonstrating their greater effectiveness.

Energise your creative – There was clear evidence from the study that big, iconic poster sites elicit stronger responses across the board than standard ones. This wasn't down to creative executions; the results held true when researchers matched campaigns across the sites. Effectively, great sites make the creative work much harder.

The most iconic sites have a powerful priming effect on other sites – As part of the study methodology, the researchers rotated the order in which people were exposed to Ocean sites (all classified as unique or premium sites) and non-Ocean sites (a mixture of premium and standard large format). Both types of site featured certain shared campaigns, and this allowed the neuroscientists to look at changes in response between first and second viewings of posters from the same campaign.

We were interested to see if either set of sites had a positive "priming" effect – that is, did any sites have such a strong impact that people respond better when they saw an advert from the same campaign on a subsequently viewed site?

Interestingly, for those people who saw a campaign on Ocean first, their subsequent viewing of the same campaign on another site was higher than would have been expected without any priming effect.

This indicates that seeing an Ocean site first has a relative strengthening effect on subsequent viewing of a non-Ocean site. This observation did not hold true in reverse.

So, it's safe to say that the study validates the hypothesis we started with; that iconic sites work because of the emotional impact they elicit – there's a powerful “wow” factor, evidenced by strong right brain responses, that is driving emotional response and, in turn, leading to higher levels of memory encoding.

Given that the latter is the key brain indicator for subsequent behaviour, it provides strong evidence for the effectiveness of iconic sites in particular.

And the strength of the response is driven by the sites themselves, not just by the creative treatment featured. Digital sites are particularly effective, especially when movement is involved.

But the benefit doesn't stop there. A high proportion of our study volunteers were ABs who are traditionally good at screening out messages. The evidence shows how the best, premium sites were getting right under their radars. In a nutshell, digital outdoor has no firewalls.

Lee Clow on Advertising, Then and Now

Even Though the Biz Has Changed, Legendary Adman Still Sees a Lot of 'Joy' in It

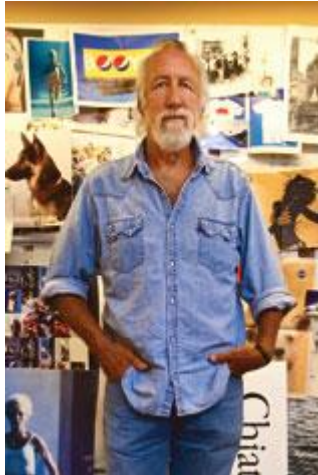
By:
[Rupal Parekh](#)

Published: [June 11, 2013](#)

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Lee Clow's coming back to Cannes.



Lee Clow

After a lengthy hiatus, the ad legend is returning to the South of France as the 2013 honoree of the prestigious Lion of St. Mark award—given to an individual for his or her contribution to creativity in advertising. Only Dan Wieden and John Hegarty have earned the award before Mr. Clow.

When Mr. Clow launched his ad career 40 years ago at the agency then known as Chiat/Day, it had a pair of accounts and 10 staffers. His most known work is for Apple—he was extremely close to co-founder Steve Jobs. Mr. Clow pioneered the discipline of “media arts” and is chairman of [TBWA/Media Arts Lab](#), Apple's lead creative agency.

While in Cannes, Mr. Clow will take the stage with an old friend, George Lois. The two outspoken admen will reflect on the past, present and future of advertising. “George is crazy altogether, and between the two of us we add up to more years than most of the agencies in business,” said Mr. Clow. “We have a lot of history we can reflect on, and [we can] talk about our simple values and discipline back then, when advertising was a respectable business compared to today when there is so much confusion about what powerful marketing communication looks like.”

We asked for his observations on what's changed in adland over the past four decades. Here's what he had to say.

WHAT'S BETTER IN ADVERTISING TODAY:

“Brands have the ability and access to connect with people in all kinds of ways and have an ongoing dialogue and relationship with them as opposed to the monologue, how it used to be.”

WHAT ADVERTISING HASN'T FIGURED OUT YET:

“We haven't come close to figuring out how to use all these new-media opportunities, and most clients are very conflicted about what media they should use, why and how. They keep thinking there's some new silver bullet in the new-media world that will allow them to save money or find a new way to twist consumers' arms.”

ON THE FUN FACTOR:

“There's still a lot of the joy and energy [in the ad business] but it's ultimately harder. We seem to be doing so much more interesting work, but only a small fraction of it ends up seeing the light of day. The disappointment in the industry is that clients know less than they ever have in terms of how brands should behave. That makes our job incredibly difficult due to the number of fresh ideas we invent, and then clients' trouble with making decisions and pulling the trigger.”

THOUGHTS ON COMPENSATION:

“Our business is supposed to be this incredibly creative [business]. But the creativity that we bring to [how we get] paid for these beautiful ideas is archaic. Clients want to have the lowest bidder do the job, and we are so desirous [for business] that we take it on the low bid. Every other creative industry has figured out intellectual property, but we don't get paid anything for genius ideas that wind up being a huge asset for the brand, like Ammirati & Puris' idea about BMW being the "Ultimate Driving Machine.”

MAKING THE BUSINESS RESPECTABLE AGAIN:

"I came into the industry when it was moving from a less-respected creative form to a more-respected one by virtue of the ideas and artfulness of how brands were telling their stories. Like DDB and Volkswagen. There's always been a respectable tier of advertising and a bunch of crap. Now a lot of it is being regarded as old school crap instead of new school, artful communication. The reason I've been calling what we do media arts for the last five years is because I would like the definition to change and the respectability to come back to big advertising networks. We have to claw our way back to respectability. I keep saying and wishing it's time for another creative revolution to harness all these new media ideas and execute them in artful ways. It's not been done yet. We are clumsily trying to get to the place we want to be. Ultimately, it will be the next generation of my company and the industry that does it."

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CLEAR CHANNEL STUDY FINDS THAT \$2.3BN IS WASTED BY

BRANDS FAILING TO FULLY UTILISE DIGITAL OUT-OF-HOME TECHNOLOGY

Share1Tweet0inShare30Share11



Clear Channel study finds that \$2.3bn is wasted by brands failing

to

Clear Channel Outdoor has claimed that \$2.3bn is lost each year by advertisers failing to utilise the opportunities that out of home digital advertising platforms offer.

The ScreenPlay study conducted by Clear Channel found that three out of four campaigns that ran on digital screens did not fully utilise the digital capabilities available.

The study focused on consumers in environments such as train stations and shopping centres and spoke to over 1,000 shoppers and commuters in France and Belgium.

As a result, it was discovered that brands that incorporated one or more features into their OOH digital campaigns made a more powerful connection and impact with those who viewed it.

The survey claims that the top uses for digital screens are: to play with people and spaces, use movement, tailor executions or messages to reflect relevant consumer needs, deliver real-time information and live messages and build strong brand narratives.

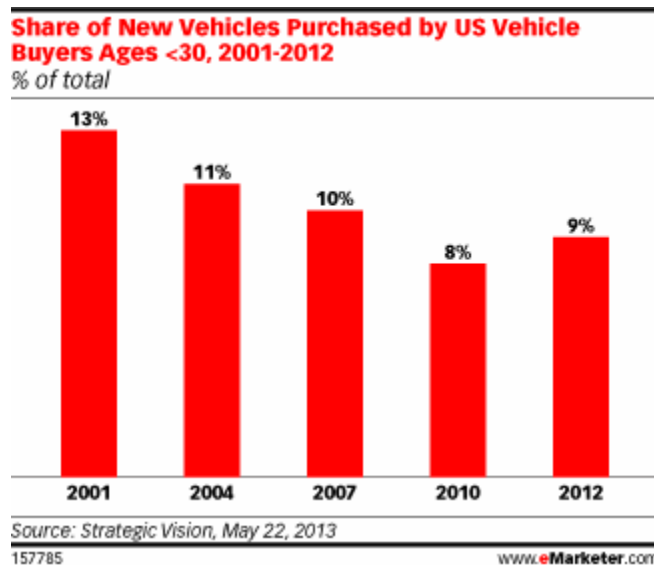
David Boyd, digital director at Clear Channel International, said: “The message from ScreenPlay is that digital out-of-home has the potential to be transformational for our industry and that the best is yet to come. At Clear Channel Outdoor, we look forward to working in collaboration with brands across the world to build creatively rich and effective digital campaigns which engage the consumer and allow the medium to reach its full potential. Our survey proves that consumers see digital out-of-home advertising as innovative, modern and engaging and in an increasingly competitive world, it’s a message we will be taking to all of our digital markets.”

The study claimed that brands which successfully incorporate one or more of these features into their digital campaigns connect more powerfully with people, build a stronger brand identity and ultimately have greater impact.

Digital technology helps car brands gain an audience with the younger age group

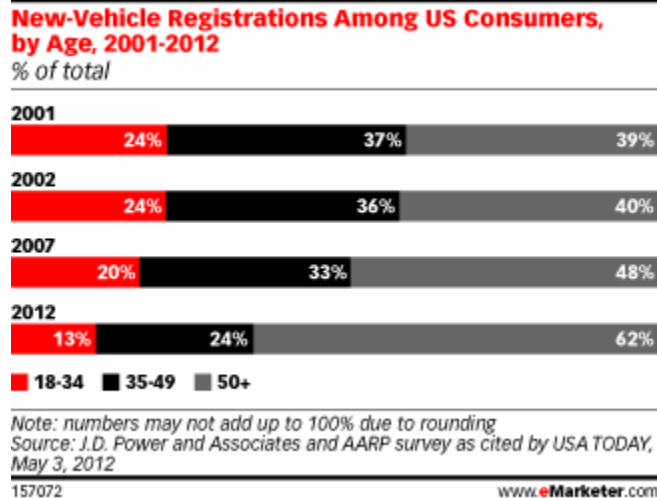
The Great Recession decimated auto sales volume in the US across the board, and may have swept a significant fraction of the youngest consumers from the automotive market permanently, as many learned to make do without a vehicle.

However, according to a new eMarketer report, “Millennials and Autos: How the Young Can Be Won,” potential exists, and many brands have used innovative digital video, social media and car-sharing propositions to drive awareness and sales.

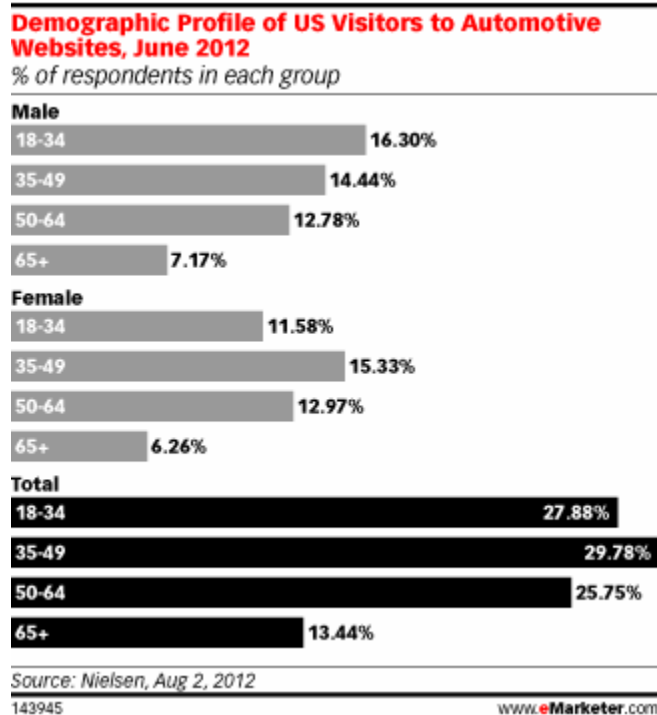


At approximately 86 million people, the millennial demographic represents a massive swell of the population. The consensus on volume, however, is that millennials are unlikely to buy as many cars per capita as their parents.

In 2001, 18- to 34-year-olds registered 24% of all new vehicles in the US, according to May survey results from [J.D. Power and Associates](#) and [AARP](#). By 2012, that figure had dropped to 13%.



While per capita volume may stay down, US millennials will drive millions of sales for OEMs in the coming years. One advantage brands have in this effort is that interest in automotive content remains strong. The 18-to-34-year-old segment still makes up a large portion of digital automotive media consumption. Males in this age group visited automotive websites in greater proportion than any other group, according to a June 2012 [Nielsen](#) survey. Taken as a whole, 18-to 34-year-olds were a very close second to Gen X.



Mobile will be the dominant platform to reach US millennials for the foreseeable future. Millennials used mobile phones 2.5 times more than nonmillennials during the car shopping process, according to a 2012 [Morpace](#) and [AutoTrader.com](#) study. Top informational mobile

activities included getting pricing, finding classified listings, locating a dealer, looking up specs and reading reviews.

And while it is important for marketers to keep up with new platforms, social sites are teeming with enough potential young consumers to drive banner years for any brand. Digital video has earned a good deal of automotive investment, as it tends to attract millennial-heavy audiences.

Social Networks on Which US Social Network Users* Have Accounts, by Demographic, Oct 2012
% of respondents in each group

	Facebook	YouTube	Twitter	Google+	LinkedIn	Pinterest	Instagram
Gender							
Female	95%	42%	37%	32%	20%	26%	15%
Male	90%	53%	39%	38%	30%	10%	12%
Age							
18-29	93%	74%	54%	46%	19%	24%	30%
30-49	92%	50%	42%	37%	29%	20%	13%
50+	92%	26%	23%	25%	26%	11%	2%
Total	92%	47%	38%	35%	25%	18%	14%

Note: n=1,986; *have at least one account on social media
Source: Performics and ROI Research, "Life on Demand Research Series 2012 Wave 2," Dec 11, 2012

149098 www.eMarketer.com

For the long-term play, OEMs are coming up with other innovative, brand awareness approaches to reaching millennials. For example, Ford has partnered with Zipcar on select college campuses to promote exposure to the company's products on a nonsales, nonownership basis. Observers say such tactics, along with social media innovations, have helped Ford gain nearly 2 percentage points of market share since 2008 to own more than 11% of the 18-to-34 market, according to [R.L. Polk](#) data released in June 2012.

The full report, "Millennials and Autos: How the Young Can Be Won" also answers these key questions:

Clear Channel signs with Fleetwood Mac

By [cmarcucci](#) on Jun, 12 2013 with [Comments 0](#)

This time it's not a direct deal with a label or music publisher, but with an artist. They're calling it a "new model for the music industry." Under the arrangement, Fleetwood Mac will receive airplay revenue from Clear Channel's digital and broadcast radio platforms. Fleetwood is now self-producing themselves and is, in essence, acting as their own label. So, every time a Clear Channel station plays a Fleetwood Mac song, the band gets paid a small fee from Clear Channel.

In exchange. Clear Channel also pays them less for streaming their stream. No performance royalties exist right now for terrestrial radio, but internet royalties are a different story.

The group's new EP, "Extended Play," features the first recording of new Fleetwood Mac music since the release of "Say You Will" over a decade ago.

"Fleetwood Mac has consistently pushed the envelope – creating new sounds, making music that seems designed for radio and looking at the industry in new ways," said Irving Azoff of Azoff Music Management, a rep of the band. "It's fitting that a group that's played such an integral role in radio and music history would be the first band to take such a major step — helping the music industry create a sustainable digital marketplace so it can thrive for decades to come. We're delighted to join Clear Channel in creating a new model for the music industry, one that will be good for performing artists, good for music fans, and good for the people who have invested their talent, time and money."

"Fleetwood Mac has blown me away from the first time I heard them – they are the perfect group for radio," said Bob Pittman, CEO of Clear Channel. "Reaching an agreement with them is the clearest sign yet that this kind of revenue-sharing model represents the industry's future – it is a win-win-win, for artists, fans and the music business. We look forward to helping Fleetwood Mac get their hit songs to their fans on whatever platform or device they want to find them."

- **THE AGREEMENT WITH THE ICONIC BAND FOLLOWS SIMILAR AGREEMENTS WITH A NUMBER OF INDEPENDENT RECORDING LABELS INCLUDING BIG MACHINE LABEL GROUP, GLASSNOTE ENTERTAINMENT GROUP, EONE, DASHGO, ROBBINS ENTERTAINMENT, NAXOS, RPM ENTERTAINMENT, WIND-UP RECORDS, FEARLESS RECORDS, ZOJAK RECORDS AND DUALTONE RECORDS**

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- **THE OLD PURCHASE FUNNEL**

- by [Jon Bond](#), 28 minutes ago
- A long time ago, before Ogilvy, Bernbach and the real Mad Men, when advertising was taking its first baby steps toward being a legitimate profession, an early pioneer in advertising and sales techniques named Elmo Lewis invented a model to explain how it all worked. In 1898, before the car or airplane was invented and when the life expectancy of a man was just 48 years, the "AIDA" model was born.

Ye Old Purchase Funnel

- AIDA -- which stands for attention interest desire action -- was the inspiration behind the classic purchase funnel, the accepted model for how advertising works for over 100 years. Nice and linear, it had consumers proceed along an orderly path from awareness to consideration to purchase, and for agencies and marketers, life was good.
- TV got you awareness, print informed you enough to get into your consideration set, and retail/POS brought it home. Then came the Internet. Okay -- somewhat disruptive -- the funnel wobbled a bit, but still it survived. **Certainly Google wasn't complaining. Search made them rich by owning the bottom of the funnel.** Web sites and "clicks" grabbed hold of the mid-funnel and helped start today's actions-based orientation, which marginalized "soft" attitudinal metrics, expensive tracking studies, and printed magazines you couldn't click through. Again, the purchase funnel teetered a bit, but remained standing.
- **The Modern Purchase Funnel**
- It wasn't until the rise of social media, with its hyper-complex, peer-to-peer dimension overlaid on top of a bevy of marketing touchpoints, that the soothing predictability of the purchase funnel finally suffered a mortal wound. McKinsey dealt the final death blow, introducing a "modern" version of the funnel. Compared to Ye Olde Purchase Funnel, **it is decidedly non-linear.** You go around two circles. But you can also go backwards. Or sideways (i think). And the new model was called.... um, uh... Come to think of it, there is no good name for the frankenfunnel they created because it's a shape not found in nature, which of course is *brilliant* for McKinsey because we have to call it "The McKinsey funnel" in order for anyone to know what we are talking about.
- Killing off Ye Olde Purchase Funnel was the easy part. Replacing it with something simple -- well, apparently that's not so simple. I've been in 20 meetings where the McKinsey frankenfunnel has come up, and not once has anyone had the courage to admit that they didn't have a clue what to do with it. Another brilliant stroke by those folks over at McKinsey. You have to hire them; then they'll explain it. In business meetings, no one will ever admit they don't get it. Safer to trash Elmo Lewis' creation (God rest his soul) and say something like: "Oh, yes -- the purchase funnel -- well, we ALL know that's dead!" which is always followed by a chorus of laughs and knowing harrumphs from a crowd thankful to have something to say on the topic that people understand and agree with.

The conversation never progresses to anything practical, like what we should do differently. No one ever says anything like: "Hey, what are we going to do about those consumers entering the second loop?" At least with the old funnel, we knew what to do if we were weak at the top (more TV) or the bottom (more deals, POS, search). So, just what shape is the purchase journey today? My friend Erich Joachimsthaler from Vivaldi knows, and has a great way of presenting it on stage.

- **Your Very Own Purchase Journey: Complexity Sells**

Standing still as people mull the question, slowly the music comes up, giving away the answer -- it takes a few seconds and then the audience gets it flight of the bumblebees! Random. And that's the problem. The drunkard's walk. No one is solving it -- just making it ever more complicated -- complexity sells! In fact, that's why every consultancy or marketing thought leader worth their salt today has to have their very own purchase journey -- try Googling purchase journey if you want a real treat.

- Forget the shape for a moment -- let's just agree it's "non-linear." What's more important is that the number of touchpoints in the journey has almost doubled in a few short years, from 5.6 in 2009 to 10.4 in 2012. So now, there's a lot more to manage. The result: a proliferation of specialist agencies, one for each and every kind of touchpoint. There's one for events, one for shopper marketing, one for social, which isn't always the same as digital. It might be a different agency when digital is targeting Hispanics, except for the media placement, which is consolidated with one shop to get better rates. Or not. I'm told the average F1000 client now has 18 agencies. That means the average brand manager never gets to manage the brand, because they have to brief the 18 agencies all day -- 22 when there's a pitch happening. Shouldn't we be simplifying, not complicating?

From Touchpoints To Trust Points

- But how do you clean up such a mess? Perhaps, the answer is not "touchpoints," it's "trust points:" interactions with credible third-party "influencers" who provide enough assurance in one shot to leap over many touchpoints and buy the damn product. Influence produced by trust points is the 3-point shot of marketing. Today, third-party credibility is the accelerator -- not impressions, reach, frequency, or any of the old linear ideas from 1898. A few good trust points are better than a lot of low-impact touchpoints. Think of the journey as reduced to 3 key steps (that's one less than even the super-simple AIDA model!)
- **1. Before Trust:** I may or may not have heard of you, but either way, I don't trust you because no credible third party has validated you for me.
2. Trust: I trust you because i've had a quality interaction with an influencer who recommended you.
3. Advocacy: you are a super-satisfied customer who has developed into a brand advocate, and is now able to accelerate others through the purchase process. Your "value" is not only the lifetime value of the purchases you've made yourself, but the aggregate lifetime values of *all* the people who you have influenced to purchase the product.

Retention Meets Acquisition

Marketers have always undervalued the impact of customer retention, and have seen their jobs as mostly acquisition. However, it is 5 times as expensive to get a new customer as to keep an old one, so most marketers are probably under-resourcing retention. And in a connected world, the value of current customers is even more significant, as the lines between acquisition and retention become blurred, and current customers -- be they advocates or dissatisfied detractors -- have a very significant impact on acquisition.

- How do we know that the concept of trust-based marketing works? There is a lot of good data on third-party effectiveness. According to the Edelman trust barometer, we trust other people 78% of the time, but we only trust advertising direct from brands 18% of the time. Recently, BuzzFeed compared the results of the exact same content consumed by the end user with one key difference: the source. In test A, the content was delivered directly from the brand, while in case B the content was delivered via online sharing from a friend or other third party.
- Test B outperformed test A by nearly 300% in the ability to create intent, accelerating the path to purchase. And that's the key point. Who cares what shape the funnel is -- what matters is the ability to compress it. Appinions -- the influence marketing platform that first came up with the term "trust points" -- has done some [interesting research](#) on the topic as well. They found that the most influential, engaged brands attribute much more of their performance to blogs and social than to traditional press coverage of push-style product releases in the news stream.

All of this is especially helpful in considered consumer purchases. Or in the B2B world where the decision is always complex, and influencer validation provides the time-honored "CYA" service for the executive who must make the final decision. In fact, 57% of all B2B decisions are essentially made before the first sales call based on brand reputation, fueled in large part by third-party recommendations. So only 43% of the B2B purchase journeys have any chance at all to culminate in a purchase win that wasn't already predetermined. I found this to be true in agency pitches. When the client had already "heard good things about us," our win percentage jumped dramatically.

- **Trust-Based Marketing Is The Future**
- Underlying the changes taking place in marketing is the structure of the Internet itself. As VivaKi thought leader Rishad Tobaccawala says: "The Internet is a connections engine." It is fundamentally about connecting people, which is the foundation upon which social media is built. That means social media is not so much a channel (Facebook, Twitter, etc) as a fabric that overlays everything.

Every step in the journey can be disrupted today by peer-to-peer influence, even TV (via social TV). Every interaction with influencers creates a leapfrog effect, capable of moving the recipient from prospect to buyer in one shot. Trust-based marketing is the

future. It's not the old purchase funnel, but at least I can explain it to my mother. "Son, the best form of advertising is word of mouth." And that was true even before

THE COOL OUTDOOR ADS ACTIVATED BY WARM WEATHER

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These digital advertisements for chic cider brand Stella Artois Cidre only appear when it's warmer than average - and disappear when it's cold and raining.

How's this for targeted advertising? Stella Artois Cidre recently teamed **up with communication agencies Posterscope and Liveposter to launch a real-time, weather-activated, location-based ad campaign.**

The teams created a bespoke scheduling system which, through the use of a real-time weather data plug-in, delivers digital ads depicting a bountiful scene of handpicked apples and showcasing chilled Stella Artois Cidre.

When the device registers an increase of two degrees above the national average temperature, the cider ad displays, providing the perfect cue for a summer refreshment. But the ads will not appear in locations registering lower temperatures, or where it's raining.

Andy Logan, marketing manager for Stella Artois Cidre said: "This summer, Stella Artois Cidre, will deliver the most sophisticated summer of refreshment, right on cue when the temperature rises.

"This innovative media mechanic is yet another way we are pushing the boundaries through digital technologies to be relevant to our consumers, at just the right time."

• BIG STARS TO HOST IHEARTRADIO POOL PARTY

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- 6-13-13

Clear Channel's iHeartRadio and the Fontainebleau Miami Beach today announced that LL Cool J, Jason Derulo, and Miley Cyrus will co-host this year's iHeartRadio Ultimate Pool Party. The two-day musical weekend, which takes place June 28-29, is part of the Fontainebleau's BleuLive concert series and will feature main stage performances by superstar recording artists Pitbull, Ke\$ha, Afrojack, and others.

- The evening performances will stream LIVE at 9 p.m. ET, Saturday June 29 on Yahoo! (iheart.yahoo.com) and more than 120 Clear Channel mainstream and rhythmic contemporary hit radio and electronic dance music stations nationwide will also air the evening performances LIVE and report updates every hour throughout the day. The exclusive television broadcast of the two-day event will air nationally on The CW Network on Monday, July 15, 8-10 p.m. ET/PT.

Clear Channel: Daschle will dash for political cash

By [dseyler](#) on Jun, 18 2013 with [Comments 0](#)

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At least one company wants to do something about the fact that television has been getting more than its fair share of political spending. Clear Channel is looking to Nathan Daschle to use his political expertise to bring in more spending from that category over the company's media venues.

Daschle will report to John Hogan, but will be based in Washington DC, where the political action is centered, and will work to bring business from both campaign and issue advertisers into the Clear Channel fold. The goal is to offer "...targeted, effective, affordable and powerful ways to deliver their messages."

Hogan said, "Having Nathan Daschle on board sends a clear message that we intend to seriously invest in this arena and to continue to provide more and better options for political and issue advertisers through our multiplatform offerings. His extensive political background makes him the perfect person to grow the Clear Channel political strategy team as well as lead our 'class of one' offerings to political and issue advertisers."

Added Daschle, "Political and issue advertising, marketing and events is a \$7-billion business, and I'm looking forward to making Clear Channel front and center with politically-focused advertisers and agencies. The future of effective campaign advertising lies in the smart integration of traditional and digital media, and no company does this better than Clear Channel Media and Entertainment. Clear Channel is reinventing the way organizations – and campaigns – communicate with their audiences, and I look forward to building a strong, bipartisan team at Clear Channel that will effectively market its extraordinary assets."

Daschle has extensive experience in the political arena and is the son of former Senate Majority Leader Tom Daschle (D-SD).

RBR-TVBR observation: We've actually been suggesting this type of move for awhile now. We've always felt that radio is underutilized during election season. For one thing, it can be

targeted with precision – allowing specific messages to go to very specific audiences – and at a very reasonable cost.

Also, effective advertising spots can be created with lightning speed, again at a reasonable cost – allowing a campaign to respond almost instantaneously to developments in the heat of electoral battle.

We think one of the big impediments is simply that a lot of the people who make decisions about political

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- Boomers control 70% of disposable U.S income, while millennials have less to spend on disposable products/services. Some of their big expenses include hefty student loans, which averaged \$26,600 in 2011.

In addition, boomers account for 50% of all consumer packaged goods sales; 77% of prescription drug sales; 80% of leisure travel spending; and 41% of all new car purchases.

- News
- In the world of marketing and communications, there is unprecedented disorientation, triggered by the explosion of digital platforms that promise to revolutionize the relationship between consumers and brands. The entire industry is intoxicated by the potential of "big data" to maximize return-on-investment. Yes, "measurement" of the effectiveness of advertising is critical, and increasingly feasible. But advertising folks are now tempted to consider themselves high-tech inventors rather than creative idea generators. The entire industry is scared of obsolescence, slayed by geek squads. We are chickens and the sky is falling.
- Dozens of books have been published offering salvation. The buzzwords abound: CRM, cookies, digital ecosystems, experience optimization, platformization, and algorithmic customization... In the process, we have forgotten about consumers. What drives them? And what role do brands play in lives?
- Let's take a deep breath. Only the "brand idea" -- once and forever, the long-term relationship between consumer and brand that remains consistent yet evolves over time and place -- resolves the tension between "traditional" brand building imperatives and the opportunities unleashed by technology and a new era of consumer empowerment. (Think Nike's "Just Do It" or Apple's "Think Different.") The former is top-down, fueled by message clarity and deep understanding of consumer motivations, articulated by the

manufacturer. The latter is bottom-up, unpredictable, on the street -- of, by and for the people.

- The clash between models, one that has existed since the dawn of the industrial revolution and another entirely 21st century, has led to decision-making schizophrenia. With the "brand idea" as epicenter, conceptual order is forged from chaos. Conceptual elegance and executional responsiveness are not incompatible. Brands that are both coherent and digitally progressive -- Axe, Omo, Uniqlo, Kit Kat, Nike, Apple, Rolex etc. -- reign supreme, boasting the highest margins and most loyal consumers.
- **Brave New World?**
- From video games to 4G smart phones and 300 million bloggers in China, the digital world has resulted in an explosion of lifestyle opportunities and consumer empowerment. This has major implications for brands. In this new era, consumers will no longer sit passively in front of the television set waiting for commercials to interrupt them with information. They expect "participation." They want to join in on the fun. They want brands as involving as any of their other entertainment options. And they want to be rewarded for loyalty. They don't want to be talked down to.
- But the plethora of digital communications - social networks, blogs, WeChat, short message texts, viral videos -- has made things extremely confusing for both marketers and consumers. Messages can no longer be "controlled." Consumers can hijack brands.
- Chaos has erupted.
- "Engagement" is required. But "engagement" must be more than messy, short-term "direct interaction" with consumers. "Engagement" must be like a wedding proposal: a) long-term (that is, consistent in message), b) enriched by dialog between consumers and manufacturers and b) a commitment that results in concrete benefits for both parties.
- Engagement must be constructed. We must pull off the hat trick of simultaneously permitting consumers to participate with brands while empowering marketers to "manage" message and dialog. In the following paragraphs, we briefly outline a simple-yet-nuanced framework to grab the holy grail of marketing, harmony between: a) long-term brand equity and short-term tactical messaging, and b) between consistency and real-time results driven by new technology. Two elements, consumer insight and the brand idea, are conceptual; and two, engagement ideas and connection planning, are executional.
- **Consumer Insights: The Human Heart and Profit Margins**

- Technology is not changing humanity but, rather, empowering us to satisfy ageless urges in new ways.
- Let's not forget the eternal importance of "consumer insight," the secret sauce of power brands. Insights are not observations. They explain fundamental motivations of behavior and preference. They answer the question "Why?" We want to survive, be safe, be accepted, be acknowledged and, ultimately, transcend the limitations of social structures.
- The best insights are conflicts, or tensions, of the heart. Teen-agers want to avoid alienation but also assert their individuality. "Mature" adults want to maintain autonomy but avoid isolation. Tensions can be between competing "human truths" - aspirations that unify all of us. Or they can be between competing "cultural truths," yearnings that differentiate clusters of people. (Desired engagement with society is different in, say, Confucian China or Buddhist Thailand versus individualistic America.) Or they can be between competing human and cultural truths.
- Consumers spend more time with brands that resolve conflicting desires. Their role in life will be greater and pricing can be adjusted accordingly. Consumer insight is the font of robust profit margins, a truth ignored as we dream of salvation through the latest gee-whiz app or data mining technique.

• **The Brand Idea: From Chaos to Order**

- A beautiful brand idea is invisible, but possesses the gravitation force to unify messages across an exploding array of media, geography and cultures. The brand idea is more than a theoretical abstraction. It remains the lynchpin of consumer loyalty, efficient media placement and operational holism.
- On an untamed brandscape, the brand idea ensures consistency across time, media, promotion. Nike lives and breathes a "Just Do It" spirit. Everywhere. Axe deodorant promises "irresistible attraction" to guys looking to score. Everywhere. And Coca Cola transcends the physical plane of "quenching thirst" to embody "moments of happiness." Everywhere.
- The brand idea is more than a "positioning statement." It crystalizes the long-term relationship between consumer and brand that remains consistent yet evolves over time. Every brand needs a soul, etched with conceptual craftsmanship. The brand idea is a fusion of the consumer insight and "unique brand offer," the latter something that differentiates a product from competitors, on emotional or physical levels. The "UBO" can spring from a "product truth," a differentiating characteristic "inside" the product. Or it can be a "brand truth," an equity forged over time by consistent communications. For example, Volvo equals safety. Johnson & Johnson equals "tenderness."

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Engagement Ideas: From Passive Exposure to Active Participation

The average Joe does not want to be bombarded with a never-ending series of disjointed creative. The best brands simplify life, not complicate it. That's why all creative ideas -- I like to call them "engagement ideas" -- must also be expressions of the brand idea. They can be short-term, long-term, thematic or promotional, but they must be manifestations of the brand's soul. Each idea reinforces the long-term relationship between people and the brands they love, lest confusion reign.

- Today's business environment is ultra-competitive, hyper-accelerated. So creative has to be more than "interesting." It has to do more than break through clutter. Super Bowl Sunday notwithstanding, the days of sitting in front of the television waiting for cool TV ads to air are over. Yes, creative must be persuasive. And messages must be elegantly crafted. But communications success is now measured by depth of engagement.
- In a new era of technological liberation, creative should not only draw attention but also elicit active response. Great creative ideas - for example, Nike's "Fuel" band, Axe's wake-up alarm service, Uniqlo's world Uniclock, Burger King's "Whopper Freak Out," Kit Kat's "Lucky Charms" - are now "participation platforms." (Hopefully, they are also easy to enjoy and not over-engineered.) Great ideas are now "made," not broadcast. They can be "things" people want to spend time with. The more time people spend using, playing with and spreading an idea, the deeper their involvement with a brand.
- Importantly, engagement ideas must be carefully *defined* so they become "media-neutral," bigger than individual communications channels. As media options proliferate, ideas should remain consistent on everything from television, mobile phones, social media platforms, apps, video games, even in-store shelf talkers.

-

Connection Planning: Fusing Media with Ideas

- Media planning should also be brought into the new era of "engagement ideas" and digital technology. First, proper definition of the engagement idea can transform media consumption from passive to active. Media itself becomes participatory. Creative can make any media vehicle "pop" and vice versa. Media placement should amplify creative. And Creative should turbo-charge individual media vehicles.
- The artificial barriers between "traditional" ("mass") and "digital" (one-to-one) media planning should also be smashed. New digital platforms - social networks, corporate sites, micro sites, on-line communities, Facebook, Twitter, opinion-leader blogs - can be

brought into alignment with how consumers have and always will make decisions regarding which brands earn their loyalty.

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Summary: The Only Thing We Have to Fear...

- It is a call to arms for an entire industry to stand up and reclaim the conceptual high group of marketing communications. Strategic and executional craftsmanship -- adherence to the ABCs of brand building -- will remain our lighthouse. As we courageously explore the shoals of a new digital landscape, we must not become stranded by anxiety and indecision. Timeless will be new again.

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- **Clear Channel Visits Cannes to Push Creativity in Billboards, 'the Last Mass Medium'**

- **Rising Creative Talent Often Focuses on TV and Digital Advertising**

- *Published: June 18, 2013*

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- Clear Channel's radio division recently started an effort to [combat lame radio advertising](#). Now its outdoor group has gone to the Cannes Lions International Festival of Creativity to try to spur better billboard ads.



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- The Clear Channel Outdoor canvas on creativity at Cannes

- Clear Channel Outdoor CEO William Eccleshare is having artists paint a mural outside Le Grand Hotel in Cannes with comments on creativity culled from Twitter. The

company is also projecting the mural onto a canvas on the roof of the hotel, which it says is the highest spot on the well-traveled Promenade de la Croisette in Cannes.

- “Outdoor is the last mass medium,” Mr. Eccleshare said in an interview on a rooftop terrace overlooking the main drag. “It’s hard to build a brand online and TV is becoming a more individual medium.”
- Mr. Eccleshare, in his second festival in Cannes since becoming CEO of the unit of Clear Channel Communications, said the creative side of billboard advertising doesn’t get enough attention.
- “Billboards are a fantastic canvas,” he said, pointing to Apple’s large white backgrounds displaying the product prominently and Coca-Cola Co.’s eye-popping red signs with the cursive logo to show how the images build strong connections with consumers. “What artist wouldn’t give his teeth to paint in public on a great board?”
- Many up-and-coming creatives tend to focus, instead, on TV advertising or digital media.
- But smartphones are providing another way for outdoor ads to engage consumers, as applications let viewers to scan codes for vouchers or discounts, or even buy the products right off them, Mr. Eccleshare said. In Belgium, Sweden and Australia, Clear Channel has worked with supermarkets to set up virtual shops at bus stops where consumers can scan products, buy them and arrange delivery to their homes.



See more from the International Festival of Creativity. “Billboards are becoming a strong driver of traffic to mobile phones,” a trend that will increase as mobile wallets become more common, he said.

- In the U.K., to promote the June 28 theatrical release of Universal Pictures’ “Despicable Me 2,” Clear Channel devised a mobile-phone game through digital screens in shopping malls, where users can instruct some of the film’s characters to dance, wrestle, play or take other actions.
- The increasing use of digital billboards outdoors is also attracting new clients such as perfume makers and luxury-goods makers including Burberry, Mr. Eccleshare said. In 10 years half of his business will probably be digital, he said.
- “With digital, the density and intensity -- especially at night -- are getting creative people interested in it,” Eccleshare said.
- Mr. Eccleshare said his company isn’t bidding for the international assets of CBS Outdoor and that the sale would probably go to private equity. Clear Channel will look at outdoor advertiser Cemusa, which is also for sale, he said. Cemusa has contracts with cities such as New York and Boston.

Starbucks, BuzzFeed Introduce Reaction-Cam to Create Animated GIFs of Your Face

'The Most Human Way to Communicate a Reaction is Through Your Face'

By:

[Maureen Morrison](#)

Published: [May 08, 2013](#)

If you've ever been so moved by a roundup of cat images on BuzzFeed that you wanted to create an animated GIF of your reaction, now is your chance.



BuzzFeed has introduced a "reaction cam" button at the bottom of posts sponsored by Starbucks and non-sponsored posts deemed "safe for work" that will create and share a three-second animated GIF of visitors' faces as they react. Each post will feature the nine most-recent reaction-cam GIFs at the bottom, and links shared through Facebook or Twitter will take others to their friends' animated GIFs in the comments sections.

For now users can only create the animated GIFs on a computer and not on a mobile device, though users on mobile devices will be able to see GIFs posted by other users. The sponsored reaction-cam will run until June 24.

BuzzFeed already has a slew of reaction buttons, from "LOL" to "WTF," at the bottom of stories that users can click to express their feelings on a particular post, and lets users sort stories by clicking on those same buttons at the top of the homepage.

The reaction-cam button -- a small camera icon -- takes interaction on BuzzFeed to a new level, said BuzzFeed Chief Creative Officer Jeff Greenspan, who joined in September. "The most human way to communicate a reaction is through your face," he said. "We thought we could bring a higher level fidelity to BuzzFeed with how people share their emotional reactions."

BuzzFeed Labs, which became a formal entity within BuzzFeed two months, began developing an idea for a reaction-cam and approached Starbucks and its media agency, PHD, to work on it together. It's the first time the companies are working together.

USA Today

There's Data in That Toothbrush (And Lots of Other Products, Too)

Marketers Mining Unusual Sources for Consumer Info: Soda Fountains, Pill Packages Now Deliver Insights

By:
[Kate Kaye](#)

Published: [May 20, 2013](#)

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Imagine for a second that you could interview a product. How often is it being used? For how long? And where in the house does it live?

Sounds crazy, but it's increasingly probable as marketers mine for data beyond the usual places -- web browsers, loyalty programs and smartphones -- and capture information from pill packages, soda fountains and the most mundane of consumer implements, the toothbrush.



Beam Brushes

Yes. The toothbrush.

Take the \$49.99 Beam Brush, launched in January. It syncs with a user's smartphone to record brushing time, and that data can be tracked and shared with dentists, orthodontists and, eventually, insurance companies, all on an opt-in basis.

"People often refer to us as a toothbrush company, but we're not. We're actually not interested in toothbrushes at all. We're interested in health data," said Alex Frommeyer, co-founder of Beam Technologies, based in Louisville, Ky. "In many ways, [data-tracking] is the entire point" of the Beam Brush.

Beam is conducting a pilot with an insurance firm and negotiating a deal to distribute the Beam Brushes to policyholders, who would agree to exchange usage data for incentives such as lower rates.

The Beam Brush is the latest twist in the development of data-producing products such as GPS watches, internet-synced bathroom scales, the Fitbit calorie-and-exercise tracking system and the Nike+ FuelBand, a bracelet that uses an accelerometer to gauge a person's activity throughout the day.

But beyond fitness and health care, the data mined from sensor-equipped products could hold huge advantages for marketers. The biggest opportunity could be in more "simple product" categories -- such as consumer packaged goods -- in which data-generating technology helps marketers test ideas and could eventually guide everything from product positioning to distribution.

In effect, data allows marketers to get feedback directly from products, said John T. Cain, VP of [SapientNitro](#) and co-founder of Sapient-owned Iota Partners, an agency that "instruments" products and environments to understand consumer behavior.

"If you could talk to the products, you might get a completely different perspective," he said, doing his best rendition of a 21st century Dr. Dolittle. "As the price of technology comes down, increasingly there will be and can be embedded sensing bits in products."

For now, instrumentation mostly comes in the form of attaching sensors to products, often for testing rather than for tracking sales and live consumer interactions. [SapientNitro](#), for example, enhanced a household-cleaning product with cameras to capture how the cleaner was used in consumer's home.

"The client came to us and asked if we could do a customer journey and we said we can do one better—we can do a product journey," said Mr. Cain. "We can outfit real-world products with cameras and ... data loggers."

Tracking noted the days of the week the cleaning product was used and showed its "stuckness" -- meaning it was often left in a cabinet, garage or basement versus being used throughout the home, said Mr. Cain. "That provided a lens into where it's not going."

SapientNitro also worked with Mars-owned Wrigley and a grocery retailer to measure consumer interest in a poorly selling confectionary product. The system detected mobile-phone signals to track dwell times and consumer paths around the product. "It gets you thinking about new ways to pair the product with other allied categories ... maybe [in] the dental aisle," said Mr. Cain of the product, which he declined to name.

[Ogilvy](#) Innovations Worldwide, meanwhile, is working with 14 clients on projects that feature some sort of data-gathering element, according to Mark Seeger, the division's director. The agency is testing data-tracking technology in a CPG brand in Europe, though wouldn't share details on the client or category.

[Coca-Cola](#) has 12,000 consumer-data-collecting devices across Five Guys burger joints, cineplexes and college campuses. They're better known as Freestyle machines: digital fountains that let consumers choose from 125 flavors and drinks and then feed data on those choices back to Coke.



Freestylin'

There's a lot the global beverage giant could learn from Freestyle usage patterns, such as flavor combinations that could inform products or marketing and regional preferences.

Susan Stribling, [Coca-Cola](#)'s director-public affairs and communications, said the company is starting to look at how it might use the data.

"We're able to attain a significant amount of ... data which allows us opportunities to leverage new-product ideas," said Ms. Stribling. "But our current focus is on using that data for supply-chain benefits." Coke sometimes provides reports on consumption, inventory and forecasting to help outlets budget and gauge top-selling products.

"We do have the ability to leverage data for new-product ideas and other future innovations—and we plan to become more active in this space -- but we're just starting to scratch the surface," she said.

As the potential for data-generating products rises, it raises questions, most notably: Whose data is it, anyway?

"That's the prime thing in contention here," said SapientNitro's Mr. Cain.

Marketers need to tread carefully to strike the right contract with consumers. At Beam Brush, the user owns the data collected by the toothbrush, according to Mr. Frommeyer. He added that Beam needs to access the data through its brushes "for security and maintenance."

"From there we are presenting the opportunity for certain customers to sell their data in the form of getting insurance [discounts], for example. ... The consumer is at the center of the model."

Health-tracking armband maker Body Media, recently acquired by Jawbone -- another activity-tracking bracelet seller -- does not sell its data but stores it and uses it to refine algorithms, according to Gwen Smith, director of marketing.

Assuming consumers see benefits from data-tracking products, the possibilities for gathering behavior data through everyday products are endless.

Car makers such as BMW can track anonymized location data and vehicle speeds to gain insight into how vehicles are used and how they may be improved. And GE has built data-collection abilities into the dishwashers, refrigerators and heaters in its smart-appliance line. Part of the value proposition is for the consumer: Appliances connected to a smart grid allow homeowners to better regulate their own energy consumption and costs.

"Even saltines boxes and rubbish will someday have a kind of embedded sensing technology," said Mr. Cain. "But the equation has to be cracked for consumers to accept this technology in their lives. There has to be some sort of reciprocity ... some sort of intrinsic value."

FILM MARKETING FAIRLY INEFFICIENT

by [Aaron Baar](#), 10 hours ago

Movie studios should be more targeted in their promotional efforts, and should reach a better understanding of how different communities respond to different opportunities such as paid advertising and blogs.

According to research conducted by Shyam Gopinath, an assistant professor of marketing at the David Eccles School of Business at the University of Utah, larger markets such as Los Angeles, Chicago and Denver are more attuned to blogs and other social media, while smaller and medium-sized markets (like Salt Lake City and New Orleans) are more responsive to paid advertising.

For the research, Gopinath (and colleagues Pradeep Chintagunta at the University of Chicago and Sriram Venkataraman at the University of North Carolina) reviewed the box office performance of 75 films from 2004 (which represented 90% of all movie revenues from that year) in 208 U.S. markets. The study measured the effects of pre- and post-release blog posts

about the films, how many blog posts were made about a given film, whether those posts were positive or negative and the advertising spend by studios to promote those films.

Overall, the study found that many studios were marketing inefficiently, and despite nationwide blanket marketing programs, they only released movies in 53% of markets that were most responsive to advertising and in 44% of markets most responsive to blogs and social media.

“We found that some of the larger markets could be classified as more responsive to blogs and social media than advertising,” Gopinath tells Marketing Daily. “Given the budget and advertising across all the markets, they could do a better job of choosing the markets that are most responsive to advertising.”

(Although the study looked at films from 2004, Gopinath said they did run the sampling against more recent films to be sure the findings held up.)

The study also showed that blogs were more effective in marketing to young consumers, Asians and Hispanics, while Caucasians were more affected by paid advertising. When it comes to blogs, the number of posts written about a film affect its opening day performance, while the substance matters more 30 days after opening.

“The results of this study show that studios are limiting the potential of their films’ box office success,” Gopinath says. “The inefficient, blanket approach in place at many studios fails to take into account the diverging media consumption preferences and diversity of audiences across the country. With a more targeted approach that tailors marketing and social media efforts to specific markets, studios can see greater return on investment from their nationwide outreach.”

Delivering complex and dynamic executions.

Clear Channel Spectacolor’s objective was to step above the fray and demonstrate to clients how advanced their products and services were, while, at the same time, showing marketers how to make their investment work harder for them.

Company: Clear Channel Spectacolor

Product: Dunk Tank

Format: HD Digital Display

Daily active participants: 18,000 (average)

Total active participants: 1,620,000 (over 3 months)

Estimated social media impressions: 1,500,000 (over 3 months) Facebook, Twitter, Instagram



“Clear Channel Spectacolor can deliver complex and dynamic executions.”

The Concept

Dunk Tank was created as a self promotional, experiential, advertising campaign showcasing how digital billboards are interacting with social media and using gesture recognition innovations. Created and produced in partnership with Juxt Interactive, the idea was to transform the medium into a new form of advertainment – and it absolutely did.

The Execution



Watch video

Introduced to the world on Memorial Day Weekend 2012, “Times Square Dunk Tank” made a major impression and forever stamped in our clients’ minds “Clear Channel Spectacolor can deliver complex and dynamic executions.” Dunk Tank continued to play throughout the summer to enormously receptive crowds. The experience traveled beyond NYC through a Facebook contest, calling on participants nationwide to compete for a chance to get “dunked” on the big screen in Times Square over Labor Day weekend. This would serve as the conclusion to the wildly popular campaign, with the winner being announced to the world.




The Results

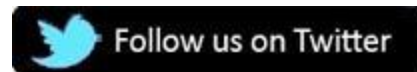
Dunk Tank is being hailed as the most cutting edge example of the ability to turn advertising into interactive entertainment. The campaign has attracted millions of active participants across Times Square, Facebook, Twitter and Instagram. This technology showcase provides Clear Channel Spectacolor the unique opportunity to present their capabilities to the advertising and media community who seek to push the creative limits of what’s possible on a digital platform.

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- **The Opportunity Cost of Targeting to Death: Part II of IV - Steve Bookbinder-Digital Media Training**



Steve Bookbinder -- Click on the photo read Digital Media Training archives.

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- Published: April 16, 2013 at 1:45 AM PDT
- By [Steve Bookbinder](#)
- This is the 2nd in a series about the opportunity-cost of over-targeting
- Last week, we [discussed how Grouping](#) is the first of four things we should consider before over-targeting without sufficient data and testing. This week we will look at the second consideration: How Referring Traffic data may trump over-targeting when considering how best to serve our advertisers.
- **Referring traffic** – it is helpful to consider where the user was before they came to the content on which we serve them an ad, as this may reveal what they are in the right frame of mind for, or "their intention" to use online marketing-speak.
- To consider the intention of the user, it is helpful to visualize that person running out to catch a pass; they are moving and we need to hit them with the ball where they are going to be. By the time that user sees our ad on that content, what is their intention? Where were they before they came to that content? What drove them to that content that day, that moment? Were they looking for entertainment? Shopping? Information? Connecting with friends? How did they discover this content? Through a link on a search engine? Through a recommendation on a social media page? Are they already a loyal follower of that content? Do we show a different creative if the person comes to that content via a tablet vs. a PC?
- While we can use our analytics tool when studying our own site's traffic, marketers need comScore for directional guidance on this when looking at the traffic that comes to someone else's site...and it's even less exact when trying to determine the referring agents driving traffic to sites within networks. Considering the types of referring traffic: site visitors often come by circuitous routes along the way going through Social Media (currently #1 referring agent); Search (for some sites, paid traffic drives the most visitors,

for others, clicks on organic links drives the most traffic – in both cases the users are primarily attracted to the content, not the site); another publisher site; shared media or from that user's Favorites, etc. Should we consider the effect of referring less than or more than the selection of demographic target? Maybe that user is moving in the direction we (the marketer) need even if the user is not the exact demographic profile we thought we wanted to target or the content was not exactly what we envisioned? And, of course, does serving ads on mobile devices mean that we should consider altering the demo target by device? And, if so, how do we know for sure before we run the campaign what is the right target?

- Backing in the right creative to match various intentions seems intuitively easier than guessing which exact target will convert best against a single creative, even if the conversion is proportional like following a brand on Twitter. Given that, why the over-reliance on targeting rather than referring? Is there a shortage of creatives? Can't we create and test more? Maybe the landing page, which didn't convert our target would work against a slightly different target with the right referring criteria?
- Is this another example of how over-targeting may be costing the advertiser in terms of lost conversions as well as lost learning opportunities?
- So far, we have focused on how Grouping and Referring should be considered before tight-targeting requirements are locked in. Next time we will look at the secret sauce behind behavioral targeting – Taxonomy – and why we need to consider this before insisting on a "too-tight" BT target.

VALASSIS UNVEILS GEO-COMMERCE RETAIL ZONES

by [Erik Sass](#), Yesterday, 7:02 PM

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[ad targeting](#), [direct mail](#), [geotargeting](#), [mobile](#), [retail](#)

Valassis is unveiling new targeting capabilities through Brand.net, with a service called Geo-Commerce Retail Zone, which uses over 100,000 local targeting zones created by Valassis to reach prospective consumers on their way to retail.

The Geo-Commerce Retail Zones overlay the trading areas of local stores with transactional data, behavioral data, and data from larger retail trade areas to pinpoint areas where relevant advertising can be delivered to high-potential consumers via mobile devices and other advertising channels.

Using the Brand.net zones, grocery, drug and mass retailers can reach consumers who have the highest propensity to be in the market for a specific product as well as living or commuting through local store trading areas. According to Valassis, third-party measurement has shown that over 90% of the ad impressions delivered in the zones hit target audience households.

So far, 2013 has seen a spate of new ad targeting services combining a local focus with national scale. Last week, mobile advertising technology company 4Info announced the launch of a new mobile ad targeting product, AdHaven Bullseye, that has linked 110 million mobile devices to 97 million U.S. households to enable advertisers to deliver ads with precision comparable to both online and direct mail campaigns.

The service draws data from a variety of third-party data sources, including Acxiom, Datalogix, and Nielsen Catalina, as well as data from the company's own databases, to draw connections between mobile devices and households. And in March Media General launched a new marketing and advertising service called Advanced Digital Solutions -- allowing advertising clients to target consumers based on a variety of factors, including geography, content, behavior, income and device -- across channels including display, mobile, video, email and search engine marketing.

Ancient Advertising Wisdom

I've never seen a business fail due to "reaching the wrong people." So why does every business owner instinctively believe that "reaching the right people" is the key to successful advertising?

Who, exactly, do you *not* want to know about you? Who isn't qualified to repeat the good things they've heard about you? And when is the best time to advertise?

Solomon wrote about these things in the 11th chapter of Ecclesiastes:

"If you wait for perfect weather, you will never plant your seeds. If you are afraid that every cloud will bring rain, you will never harvest your crops... So begin planting early in the morning, and don't stop working until evening. You don't know what might make you rich. Maybe everything you do will be successful."

Advertising is a seed that grows in the soil of the customer's heart. If you will allow this metaphor, it would appear that Solomon advises, "Don't overthink it. Just tell your story every day in every circumstance. You never know who might be listening."

Matthew, Mark and Luke felt the following moment to be important enough to include in the books they wrote about Jesus. Here's how Luke tells it:

"A large crowd came together. People came to Jesus from every town, and he told them this story: 'A farmer went out to sow seed. While he was scattering the seed, some of it fell beside the road. People walked on the seed, and the birds ate it all. Other seed fell on rock. It began to grow but then died because it had no water. Some other seed fell among thorny weeds. This seed grew, but later the weeds stopped the plants from growing. The rest of the seed fell on good ground. This seed grew and made 100 times more grain.'" Jesus finished the story. Then he called out, 'You people who hear me, listen!'"

Neither Solomon nor Jesus advised, "Target the good soil." What do you think would have happened if Jesus had attended business school? Would they have convinced him to judge the value of each potential customer from statistical data, or would he have convinced his professors of the efficiency of untargeted message distribution?

Maybe Jesus just didn't understand. Maybe Jesus misspoke. And maybe Solomon wasn't very bright.

Uh-oh. Here I am [talking about planning](#) again. When will I ever learn?

I know it's counterintuitive, but if you look at all the offers from all the sellers of mass media and then accept the offer that allows you to reach the largest number of people each week, 52 weeks a year, for the fewest dollars per week, it's hard to make a mistake.

An impressive, memorable message is what matters most. How you deliver that message - and who hears it - is far less important than you have been led to believe.

It is your choice of message that targets the customer, not your choice of media.

There are rare exceptions, of course. But not many.

Packaged-Goods Testing Gets a Makeover

As BehaviorScan test markets close, a new challenger using small-scale in-store tests emerges

By:
Jack Neff

Traditional product testing told Big Food marketers Greek yogurt was a small idea and threatened to strangle Procter & Gamble Co.'s Swiffer in its cradle by underestimating repeat purchases, say packaged-goods veterans.

Ultimately, Chobani made a millionaire of entrepreneurial founder Hamdi Ulukaya, and Swiffer became a brand with retail sales of more than \$700 million annually in the U.S. alone -- **solid proof the tests were wrong**. Even when they were right, they were often slower and more expensive than marketers wanted. So now the tests themselves are getting a makeover.

Traditional testing initially told Big Food marketers Greek yogurt was a small idea.

SymphonyIRI recently closed its BehaviorScan test markets products in middle-American enclaves Cedar Rapids, Iowa; Eau Claire, Wis.; Grand Junction, Colo.; and Pittsfield, Mass. For more than three decades, those towns, wired to serve different ads to different homes and track purchases by special consumer panels, served as the final testing grounds for thousands of products on their way to store shelves -- or to the dustbins of CPG history.

Another traditional standard of CPG product and concept testing, Nielsen Bases, also hit turbulence recently. The Insights business within Nielsen's "Buy" division, where Bases is housed, saw sales decline 9% in the third quarter, something Nielsen CEO David Calhoun in an earnings conference call blamed on clients delaying projects due to economic concerns, though he said the biggest clients are spending more on such tests.

There are some bright spots in the simulated test-market industry, however. At least one Bases competitor, Cincinnati-based Acupoll, saw "a record year," said CEO Jeffrey Goldstein, though he said all marketers are looking to do their testing faster, cheaper and more accurately.

And a small challenger to now-defunct BehaviorScan markets is seeing rapid growth by promising the speed and relative confidentiality of survey-based tests like Bases with the real-world accuracy of in-store tests.

GameChanger, a San Francisco company that specializes in tests that can encompass anything from a weekend in one store to several weeks in around a dozen stores (or even tests done online via e-commerce), saw sales grow more than 40% last year to \$4.5 million. That came after a 518% sales hike the prior year, which landed it in the Inc. 500

February 22, 2013

A research company shows Fast Company how it's zeroed in on a way to predict whether a film will make tens of millions in its opening weekend.

Amid this week's Oscars buzz, a new study claims that brain feedback from a movie's trailer can predict its opening weekend revenues.

According to the [Innerscope Research](#) study, if a film's trailer fails to reach a specific emotional engagement threshold (65), it will very likely generate less than \$10 million in revenue on opening weekend; a film whose trailer exceeds a certain level (80) will very likely earn more than \$20 million the first weekend.

This video by Innerscope tracks audience members' emotional engagement during the trailer for *Pirates of the Caribbean On Stranger Tides*.

Some big studios such as Fox and Paramount have been experimenting with neuroscientific research in order to gain a reliable, direct, real-time read of moviegoers' (non-conscious) [brain and emotional responses to movie stimuli](#) such as trailers. For competitive reasons, most studios won't talk about their research tricks of the trade, especially when it comes to use of fledgling neuroscience methods (predictably none of the studios behind 2013 Best Picture nominations would comment for this story). But filmmakers such as Daniel Myrick, co-writer and director of the \$248 million-grossing, \$600,000 budgeted [Blair Witch Project](#), says neuroscience and the Innerscope study can be useful for filmmakers and studios. Stephen Susco, who made the \$187 million picture [The Grudge](#), says it's a useful tool, too. And even Morgan Spurlock, the Oscar-nominated documentarian famous for needling the advertising and marketing industry, says he gets why studios would look to neuromarketing studies.

5 Keys To Box Office Success

According to Innerscope's emotional engagement research, here's who gets it right (and wrong).

1. **Grab the audience early.** Don't let the popcorn distract them. (See: [The Avengers](#), [The Amazing Spider-Man](#).)
2. **Take them on an emotional journey.** The classic hero's journey storyline works in trailers too. (See: [Kung Fu Panda 2](#), [Flight](#).)
3. **Hold back some pivotal moments.** Leave them wanting to see the movie for the full experience. (See: [Super 8](#), [The Dark Knight Rises](#).)

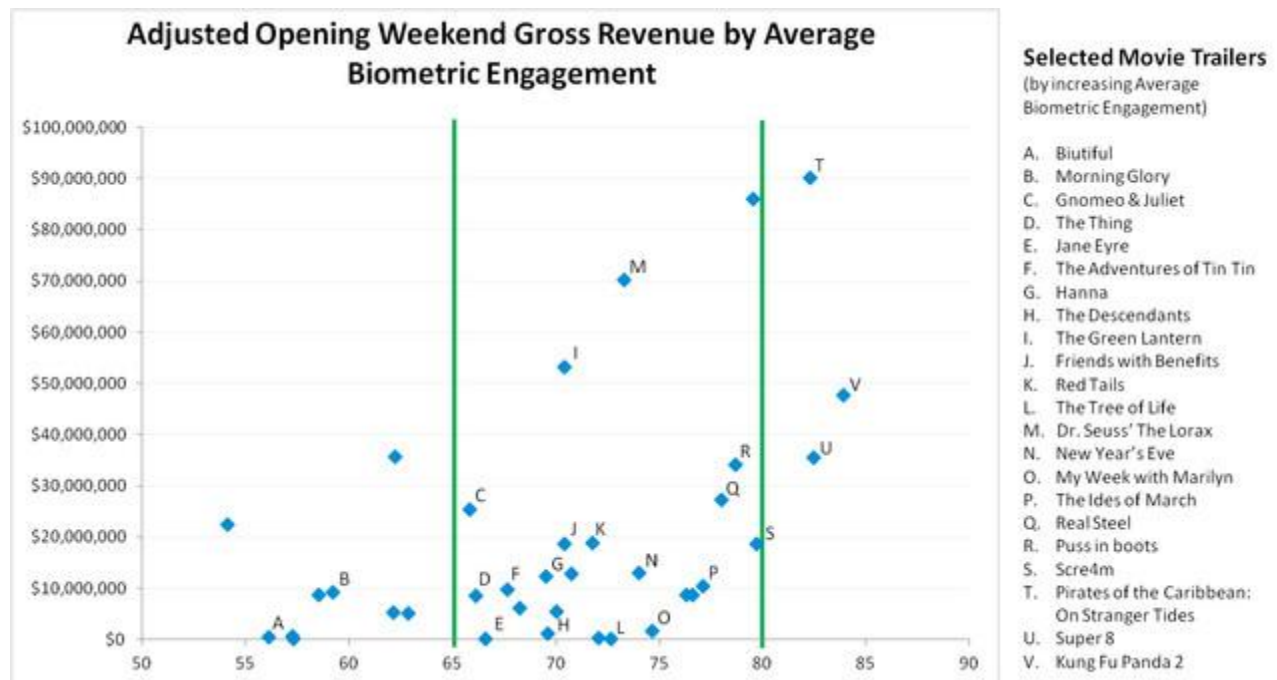
4. **Watch out for attention vampires.** Use special effects that support the story, not distract from it. (See: [Harry Potter and the Deathly Hallows](#), [The Hunger Games](#).)
5. **Star power, action sequences, and cool music help, but...** great stories with compelling characters are what ultimately drive emotional response. (See: [Pirates of the Caribbean: On Stranger Tides](#).)

SOURCE: Carl Marci, Innerscope Research

Carl Marci, CEO of Innerscope tells *Fast Company*, “The study’s real value to the film industry is in putting this new method to work. Biometrics (measuring emotional engagement through skin sweat, heart rate, breathing, and motion response) can be used to evaluate trailer creative up to eight weeks prior to movie launch--enough time to rework the trailer creative based on high and low points in the target audience’s emotional experience, put the promotion back into market, and improve the ultimate performance on opening weekend.”

The study’s findings were gleaned from Innerscope’s proprietary biometrics database, “the largest of its kind in the world” including over 20,000 people, Marci says. **Innerscope showed 40 discrete movie trailers to more than 1,000 respondents from 2010 to 2012.** The trailers were part of “masking content” to subjects, who were reacting to other stimuli such as ads, music, videos, etc. for Innerscope clients. They were wearing “biometric belts” that captured their skin sweat, heart rate, breathing, and motion responses. Each trailer was shown about six to eight weeks prior to the film’s release. Later, Innerscope looked at publicly available data and, voila, found strong correlations between movie trailer emotional engagement and box office. (Innerscope will not release the study report publicly but has agreed to share it with *Fast Company* for this story.)

Marci says the findings are particularly important and useful given the expanding ways moviegoers consume trailers across an array of electronic media. Much of Innerscope’s work today is in media and entertainment and focuses on understanding how TV, advertising, content, the web, and social media impact one another. **Its biometrics clients include: Turner’s *Conan O’Brien*; Fox Television’s *Glee*; Warner Brothers’ *The Ellen DeGeneres Show*; NBC’s *Heroes*; and Time Warner’s CNN ([Super Bowl 2013 Ads Analysis](#)).**



Melissa Mullen hired Innerscope when she was Director for International Theatrical Research at Fox Entertainment Group, she tells *Fast Company*. She stops short of saying biometrics feedback can singly predict box office. But she does affirm the increasing importance of the trailer and the value of this new type of feedback for studios. Other traditional research methods used in Hollywood such as consumer self-report surveys and focus groups are less reliable, she says. Mullen does not group Innerscope with other “neuromarketing” or “neurometrics” (fMRI, EEG, eye tracking) firms whom she calls “snake-oil salesmen.” Based on her experience, the biometrics work is more sound, practical, and actionable, and does not overpromise.

Neuromarketing practitioners have been criticized for shrouding their work in secrecy and hiding behind client confidentiality while not offering proof of the effectiveness of their craft. By tying emotional engagement results to data in the public domain, Marci hopes biometrics and the larger neuroscience field gain more credibility--certainly in the entertainment industry.

While Mullen views neuroscience-based methods as an “exciting new frontier for cinema marketing research,” she voices strong caution on the Innerscope study findings.

“A movie studio may be able to use bio- or neuromarketing research to get the best possible trailer out there for consumer eyeballs, but one cannot ignore the extremely weighty aspects of marketing spend, publicity and promotions upon levels of awareness, interest and buzz. It makes sense that high engagement (high attention along with high emotional connection) by a wide fan base would indeed lend itself to high box office receipts. But high engagement without high

marketing spend can cause a box office flop, regardless of how well the trailer plays to audiences. If consumers don't know about the film, it won't succeed at the box office. All the variables must be brought to bear in a prediction of this nature."

But *The Grudge* filmmaker Susco tells *Fast Company* the Innerscope study is "both reasonable and useful--a great way to test whether or not a trailer is connecting with audiences. It is a natural and predictable correlation: If a trailer doesn't move the viewers, they're not going to be inclined to invest their hard-earned money until and unless they get assurances from reviews or a friend that the film is worth their time and cash."

[Morgan Spurlock](#), whose *Super Size Me* was nominated for a Best Documentary Oscar in 2005, sees the logic in studios turning to neuromarketing. "Sure, if it's 60% or 70% accurate, they will use it," he says. Spurlock's spoof [Pom Wonderful Presents The Greatest Movie Ever Sold](#) pokes fun at the growth and pervasiveness of subliminal marketing and "creepy" tactics used by studios to fund, make, and market movies. While he found his own fMRI brain scan results accurate (after he neurologically responded to a Coke ad in the machine), he worries about a "*Minority Report* world of marketing, of filmmaking when the machine is getting smarter than me."

Blair Witch Project is probably the first and best example of the power of Internet word-of-mouth virality in building movie success. Its cocreator Myrick says brain feedback could be "a valuable tool to isolate audiences' primal reactions, see the spikes, adjust and re-edit the piece." He also cites the limitations of market research. "Nineteen of 20 subjects in New Jersey did not get the ending to *Blair Witch*. They (researchers) asked the wrong question, because 20 of 20 said it was scary." Myrick thinks neuro-based inputs would be useful "on the whole movie, not just the trailer which is supposed to be kick-ass."

Neuroscience will continue to play a role in Hollywood movies albeit likely in a supporting or minor one (definitely off-screen, un-credited). Pixar has worked with facial expressions expert Paul Ekman. Director James Cameron talked excitedly about the field's potential after making *Avatar*. Disney has built a secretive neuromarketing lab in Austin (Disney representatives declined to comment on this story). At Fox, Mullen oversaw biometrics and neurometrics research on trailers for *Die Hard 4*. EEG neuromarketing testing was conducted on trailers for *Rango* by [Sands Research](#), CEO Ron Wright tells *Fast Company*. The animated film won an Oscar in 2012 and made \$245 million. Sands has recently set up shop in Hollywood.

A correlation between box office and Academy Awards spoils is undeniable. As evidenced again this Oscars season, success in one venue can build success in the other. An effective trailer clearly helps drive movie sales--certainly on opening weekend. And if measuring brain feedback and emotional engagement can help make a trailer better, then neuroscience can be a potent ingredient in the studio's mix to "spike" the box office.

[Brain Maze: [GrandeDuc](#) via Shutterstock]

73% of online shoppers agree that their path to purchase is more complex and less direct than it used to be, according to [pdf] an About.com study. As the traditional purchase funnel has been upended and turned into more of a “loop,” per the study, shoppers indicate that shopping has taken on a more personal nature. That is, 79% agree that their relationship with brands is much more personal than ever before, and 68% agree that shopping today is less about the brands/products themselves and more about them (what they’re feeling or needing).

The survey was limited to 1,600 American respondents with the following characteristics:

- High school graduates aged 18-64, with household income of at least \$25,000;
- Smartphone owners (of which about 60% are also tablet owners);
- Seek information online and on mobile at least once a week; and
- Frequent shoppers (including browsing) in at least 2 of 8 categories (food, home, health, personal finance, tech, fashion/beauty/style, autos, travel).

The evolution of the shopping experience means that for 87% of respondents, there’s more to it than simply “identifying a need, exploring options and purchasing.” Instead, consumers identify 6 common behaviors along the path to purchase:

- Openness – “being receptive to new or better experiences”
- Realized want or need – “something acts as a catalyst; gives the consumer a reason to start looking into things she wants or needs to do”
- Learning and education – “understanding the fundamentals in order to make a purchase the consumer can feel good about”
- Seeking ideas and inspiration – “looking for, noticing, keeping track of examples, thought-starters, motivators in order to take the next step”
- Research and vetting – “compare options; look for deals; takes price, value, reviews into account, as well as personal associations with brands
- Post-purchase evaluation and expansion – “consumer uses or experiences a purchase and decides how she feels; might post reviews, share experiences”

Consumers move in “spider webs” from one behavior to the next, influenced by different media and devices along the way. For example, social media and TV are more important for ideas and inspiration than learning/education, but the opposite is true for store visits

NIELSEN EXPLORES FACIAL RECOGNITION TECH FOR RATINGS

by [Steve McClellan](#), Yesterday, 4:55 PM

Facial recognition technology has been around for years. But only recently has it been incorporated into TV sets by smart TV manufacturers like LG, Samsung and Panasonic.

The idea is to provide viewers with menus of their favorite shows, apps or social networks once the set is turned on and recognize who's watching.

Now marketers would like to see the technology applied to ratings so they can get a more precise tally of who is actually watching the set when their ads appear.

Nielsen, which has explored facial recognition technology on and off for more than a decade, is again actively exploring how to apply the technique to its TV ratings panel. "It's an intriguing opportunity for the whole industry," said Brian Fuhrer, senior vice president, national and cross-platform television audience measurement.

Given that many devices today have facial recognition capability, from phones to TVs to gaming consoles, "it's so logical" for the ratings company to adapt the technology as well.

Fuhrer stressed that there's nothing imminent; the effort currently is "a lab discussion." The company still has to determine conclusively that the existing ratings panel would not be negatively impacted. That said, if the industry agrees that the technology should be used for TV ratings, the company could implement the technology "fairly quickly," he said.

Privacy issues remain, acknowledged Fuhrer. But given the ubiquity of facial recognition-equipped devices, he adds: "There's a tremendous amount of acceptance" compared to just a few years ago. And there's also a "layer of anonymity" that can be applied to any facial analysis system deployed by Nielsen, Fuhrer said.

Bill Duggan, group executive vice president, ANA, notes that facial recognition applications were showcased prominently at the Consumer Electronics Show in Las Vegas a few weeks back.

In a recent post on his ANA blog, Duggan commented that the technology "will provide an opportunity for marketers to better target ads based on exactly who's in the room [and] give a more accurate account of viewers in front of the TV."

Fuhrer notes that the technology is precise enough now to tell not only who is looking directly at the screen, but also how they react emotionally to content. That's quite a few steps ahead of earlier facial recognition systems that often misread large dogs as people.

Duggan stopped short of saying that facial recognition should be the industry's top priority in terms of ratings advancement. "It appears that the technology could be of some benefit, and it

ought to be in the mix,” he said. At the same time, Duggan said, “we’d love to see some movement on brand-specific ratings,” which the organization has been pushing for since before C3 ratings were adopted.

The ANA is convening a commercial ratings “summit meeting” today to see what steps might be taken to facilitate brand specific TV ratings. The meeting was originally to have been held last fall until Hurricane Sandy intervened.

Scheduled speakers include ANA president Bob Liodice, Sam Armando, director of strategic intelligence, SMGX, a unit of Publicis Groupe’s Starcom MediaVest, and Emily Vanides, director of research at MediaVest. George Ivie, executive director of the Media Rating Council is also scheduled to speak. Presenting vendors include Rentrak, TRA, Simulmedia, Precision Demand, Invidi Technologies and Nielsen.

5 signs CMOs are becoming more powerful

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Media Planning & Buying | Posted on January 31, 2013

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It wasn't so long ago that the CMO was in the "arts and crafts" department, unable to measure the impact of marketing and doomed to an average tenure of just 23 months.

But the signs are everywhere that the CMO's position is increasing in importance.

Tenure is increasing

In 2006, Spencer Stuart famously reported that average CMO tenure was the lowest in the executive suite -- just 23.2 months. Tenure has been steadily rising, with Spencer Stuart reporting average CMO tenure now at 43 months.

Swelling budgets

It began in 2009. Tech companies woke up and saw the growing role of technology in the marketing department -- web analytics, marketing automation, social media, and digital advertising. The CMO's budget was surging, and the CIO's was receding. Earlier this year, Gartner analyst Laura McLellan boldly declared, "By 2017, the CMO will spend more on IT than the CIO."

At the center of social media

When Twitter, LinkedIn, and Facebook emerged, it was the CMO who took the lead. CMOs were the first to embrace SlideShare, YouTube, and Pinterest. Today, those social outposts (and many others) not only improve awareness and change perceptions but also drive pipeline growth and win new business. Great CMOs are connecting social media to demand creation.

Big data

Overhyped? Perhaps. It seems there is a new big data conference every day of the week, and everybody is jumping on the big data bandwagon. [Gartner says](#) big data will drive \$32 billion of tech spending in 2013 and \$232 billion through 2016. Much of the growth in big data is centered around marketing -- clicks, web sessions, video downloads, Facebook updates, LinkedIn profiles, email open rates, lead scores, and hundreds of others. As the mountain of data rises, [CMOs are tasked with applying predictive analytics to better understand buyer behavior and improve conversion rates.](#)

Marketing measurement is here

The excuses are all gone. Modern marketers are in control of their spending, they know which programs are most effective, and they are optimizing their budgets. In many cases, they have built sophisticated demand-generation models that incorporate real-time data on conversion rates (by stage in the buying process), number of days in each stage, and average transaction size. They know how many inquiries they need now to hit the revenue targets each quarter. [After years of fighting the image of being "soft" on analysis and a black hole of cost, marketing is able to prove measurable impact.](#)

How are the best CMOs using this new power?

In my role as CMO of Lattice Engines, and as CMO at Eloqua before that, I have been immersed in the evolving role of the CMO. Some CMOs are thriving, but others are drowning. I want to share some of my observations from the best-performing marketing leaders:

Building a data-driven team

Brian Halligan of Hubspot calls them "digital natives." My friend, Scott Brinker, writes about a new role: [chief marketing technologist](#) (CMT). Brinker's premise is that technology decisions and marketing strategy are so tightly intertwined that companies need a CMT embedded in the marketing organization. Forrester Research recently recommended establishing an "office of marketing technology" to deal with all the technologies in marketing. The best-performing marketing organizations are effectively managing the explosion of data and driving new insights that improve customer engagement. Success begins with a marketing team that has strong analytical and technical skills.

Marketing to individuals, not to "demographics"

"Women 18 to 24" doesn't cut it anymore. Digital technologies allow marketers to know who is interested and who is not. Personal messages and websites need to be dynamically configured to the interests of the buyer. The recommendation engines Netflix and Pandora do a great job at this. [Google Search becomes highly personal over time as it "learns" about you.](#) Retail sites are getting very clever about knowing the brands and styles you like best. Great marketers, in both B2C and B2B, are creating highly personal experiences.

Improving sales performance

Sales teams are becoming overwhelmed with data. They spend 24 percent of their time doing research before making a call. In a recent [CSO Insights survey](#), they reported checking as many as 13 separate sites to uncover information. Unfortunately, less than 0.01 percent of this information is actually useful for uncovering buyer's intent. Leading marketers are embracing predictive analytics to gain insight from the data and find the needle in the haystack that can close more deals for sales reps.

It's a great time to be a marketer -- growing power within the organization, lots of new data and tools to work with, and a longer tenure to get it all done. Leading marketing organizations are embracing this power and driving exceptional performance

Study sheds light on why enticing pictures of food affect us less when we are full

Published on January 29, 2013 at 3:33 AM [No Comments](#)

New research from the University of British Columbia is shedding light on why enticing pictures of food affect us less when we're full.

"We've known that [insulin](#) plays a role in telling us we're satiated after eating, but the mechanism by which this happens is unclear," says Stephanie Borgland, an assistant professor in UBC's Dept. of Anesthesiology, Pharmacology and Therapeutics and the study's senior author.

In the new study published online this week in *Nature Neuroscience*, Borgland and colleagues found that insulin - prompted by a sweetened, high-fat meal - affects the ventral tegmental area (VTA) of the [brain](#), which is responsible for reward-seeking behaviour. When insulin was applied to the VTA in mice, they no longer gravitated towards environments where food had been offered.

"Insulin dulls the synapses in this region of the brain and decreases our interest in seeking out food," says Borgland, "which in turn causes us to pay less attention to food-related cues."

"There has been a lot of discussion around the environmental factors of the [obesity](#) epidemic," Borgland adds, pointing to fast food advertising bans in Quebec, Norway, the U.K., Greece and Sweden. "This study helps explain why pictures or other cues of food affect us less when we're satiated - and may help inform strategies to reduce environmental triggers of overeating."

The VTA has also been shown to be associated with addictive behaviours, including illicit drug use. Borgland says better understanding of the mechanism in this region of the brain could, in the long run, inform diagnosis and treatment.

NEW BRANDS FACE UPHILL BATTLE: TWO-THIRDS PREFER FAMILIARITY

by [Marketing](#) ON 24 January 2013



Almost two-thirds of consumers prefer to buy products from familiar brands rather than switch to new brands, a global study has found, quantifying a common factor in the 'new brand versus new brand extension' decision process.

Nielsen's 'New Product Purchase Sentiment' survey, which polled 29,000 internet users in 58 countries, found 60% of consumers prefer buying new lines from a known brand instead of an untested equivalent, supporting the argument for brand extensions.

Innovating on established brands that are already trusted by consumers can be a powerful strategy, says Rob Wengel, senior vice president of Nielsen Innovation Analytics.

“Companies spend millions of dollars on new product innovation, yet two out of every three new products will not be on the market within three years,” Wengel says. “Consumers are enthusiastic about adopting new product innovations but somewhat apprehensive about embracing new brands.”

Exactly half of online consumers globally are open to switching to new products, with people in North America, the Middle East, Europe and Africa more receptive to switching than those in Latin America.

Proof of concept and value make a difference when considering change with more than two-thirds (64%) saying they would consider value or store-brand options, while three in five (60%) prefer to wait until a new innovation has proven itself before trialling.

For some, economic factors play a role in trial decisions, with 45% reporting that challenging economic conditions make them less likely to try a new product. However, for others, innovation can command a price premium, with 39% indicating a willingness to pay more for a new product.

“In order for consumers to adopt new brands, marketers need to launch very strong awareness and trial-building campaigns, supported by a positive product experience,” Wengel adds.

A mix of word-of-mouth communication, traditional advertising, and internet activity is the most persuasive way to drive awareness of new products, according to the research, highlighting the importance of a mixed media approach.

While 77% of global respondents say word-of-mouth advice from family and friends is the most persuasive source of new product information, active internet searching (67%) and traditional television advertising (59%) also remain influential.

Globally, respondents say the internet is very or somewhat important when making a new product purchase decision for food and beverages (62%), personal hygiene categories (62%), personal health/ over-the-counter medicines (61%), and hair care categories (60%).

“Ensuring consumers are aware of the product and can find it on store shelves is just as critical as coming up with that winning new product idea,” Wengel concludes.

Effective Internet marketing strategies are built on insights from website analytics (or web analytics). The goal is to abstract insights from web analytics to improve your campaign continuously. A simple way of looking at it is to understand how media (or traffic) flow in and out of your website.

In fact, media can generally be categorized into paid, owned, and earned media concept.

Understand Paid, Earned, Owned Media

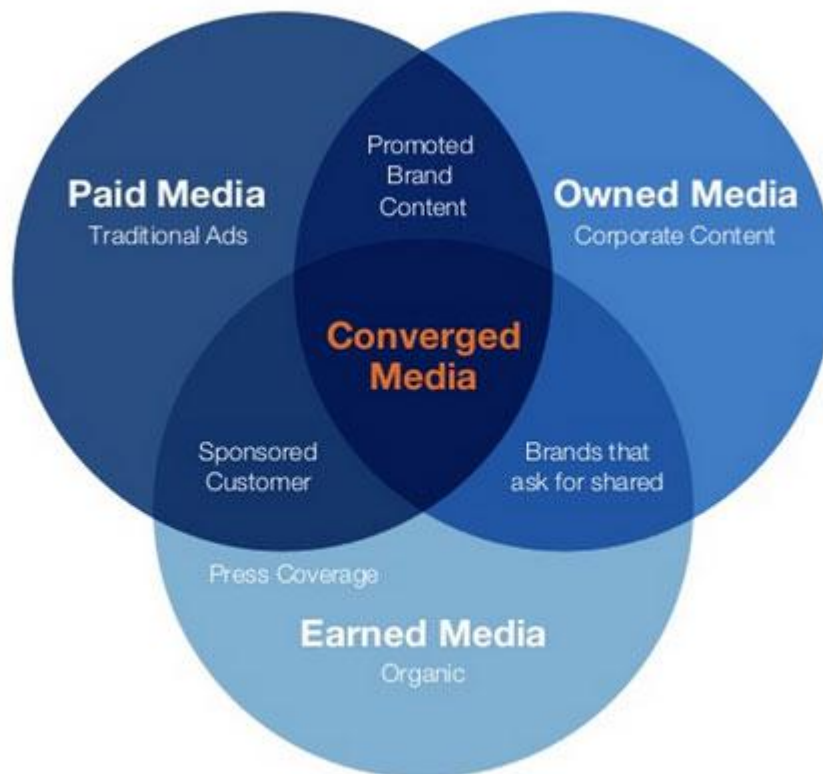
The idea is simple, **paid media** is anything you pay for to gain reach, traffic, viewership, or awareness via search, display, television, radio, print, or direct mail.

Earned media is basically PR you get when someone mentions your brand in the public arena which includes word-of-mouth that can be stimulated through viral and social media marketing, conversations in social networks, blogs and other communities. However; it still requires an investment to generate the PR.

And finally **owned media** is just media owned by the brand. This includes a company's websites, blogs, mobile apps or their social presence on Facebook, Linked In or Twitter. Offline owned media may include brochures or retail stores.

The bottom line is that paid, earned, and owned media dictates how marketing budgets are allocated and web analytics can help you gain insights to make better informed decisions on budgeting, reporting and investing across all media.

Figure I: The Convergence of Paid, Owned & Earned Media



Source: "The Converged Media Imperative: How Brands Must Combine Paid, Owned & Earned Media" Altimeter Group (July 19, 2012)



Moving forward, these types of media will converge more and more and it's important to have intimate knowledge of how each media interacts with each other. If you're interested to learn more, I encourage you to take a look at the latest report by Altimeter Group below called "*The Converged Media Imperative: How Brands Must Combine Paid, Owned & Earned Media*".

The Converged Media Imperative: How Brands Must Combine Paid, Owned & Earned Media
from **Altimeter Group Network on SlideShare**

Web Analytics is Business Analytics

Web analytics are NOT just for the reporting team or the "experts", it should belong to everyone. This will enable participation from all departments to slice and dice data about their part of the business and more importantly, act on it!

When it comes to web analytics tools, there are many choices such as Woopra, Clicky, Tableau, Omniture SiteCatalyst, and Coremetrics Analytics.

Since I'm not trying to compare the different web analytics tools, I'm going to focus on Google Analytics because it's simple to learn and easy to use which I personally believe should be the goal of all

analytics. In addition, there is already a ton of resources out there about how to utilize Google Analytics so if you ever run into trouble, just Google it.

Another nice feature about Google Analytics is that it integrates nicely with other Google applications such as Google AdWords for paid search (PPC), or if you're doing search engine optimization (SEO) it also provides Google Webmaster tool access.

However; the true power of Google Analytics is the ability to quickly identify your traffic behavior, media effectiveness, and conduct deep dive analysis for actionable insights.

Inside your web analytics you will find data such as keywords that drive traffic to your website, referral sources that sends you traffic, and how your PPC campaigns are doing from a lead and sales perspective.

If you know how to interpret the data, you will be able to understand how your paid, earned, and owned media interacts with each other. This allows you to focus on doing things that work and stay efficient with your time and resources.

Simply put, in today's online marketing world, web analysis is *business analytics*.

I'm going to go through some simple way to get you started and for those of you that are already familiar with the basic stuff, I encourage you to go through Google's own [Google Analytics training course](#), which is the study material for GAIQ (Google Analytics Individual Qualification) certification.

Understand Traffic Behavior

Everyone knows the importance of ranking for certain keywords, but do you know why you should or shouldn't rank for certain keywords?

How can you tell if you're getting the right traffic or not when someone links to you?

Do you know why your PPC brand campaigns racked in 50% more sales when you didn't make any significant changes to the campaign?

Google Analytics can help you isolate and identify what's going on with your media.

In Google Analytics, there is a section called **Traffic Source**, this is where you'll find what channels are sending you traffic. The goal is to have a good balance of traffic acquisition strategy.

Working heavily in the search engine marketing arena, I often see large investments in paid search, and then followed by organic search, then display, email, and content.

The reason is simple, paid search will provide the fastest return on investment, it's fast to setup, easy to test, and you'll get results immediately.

Below is an example view under **Traffic Source > Overview**.



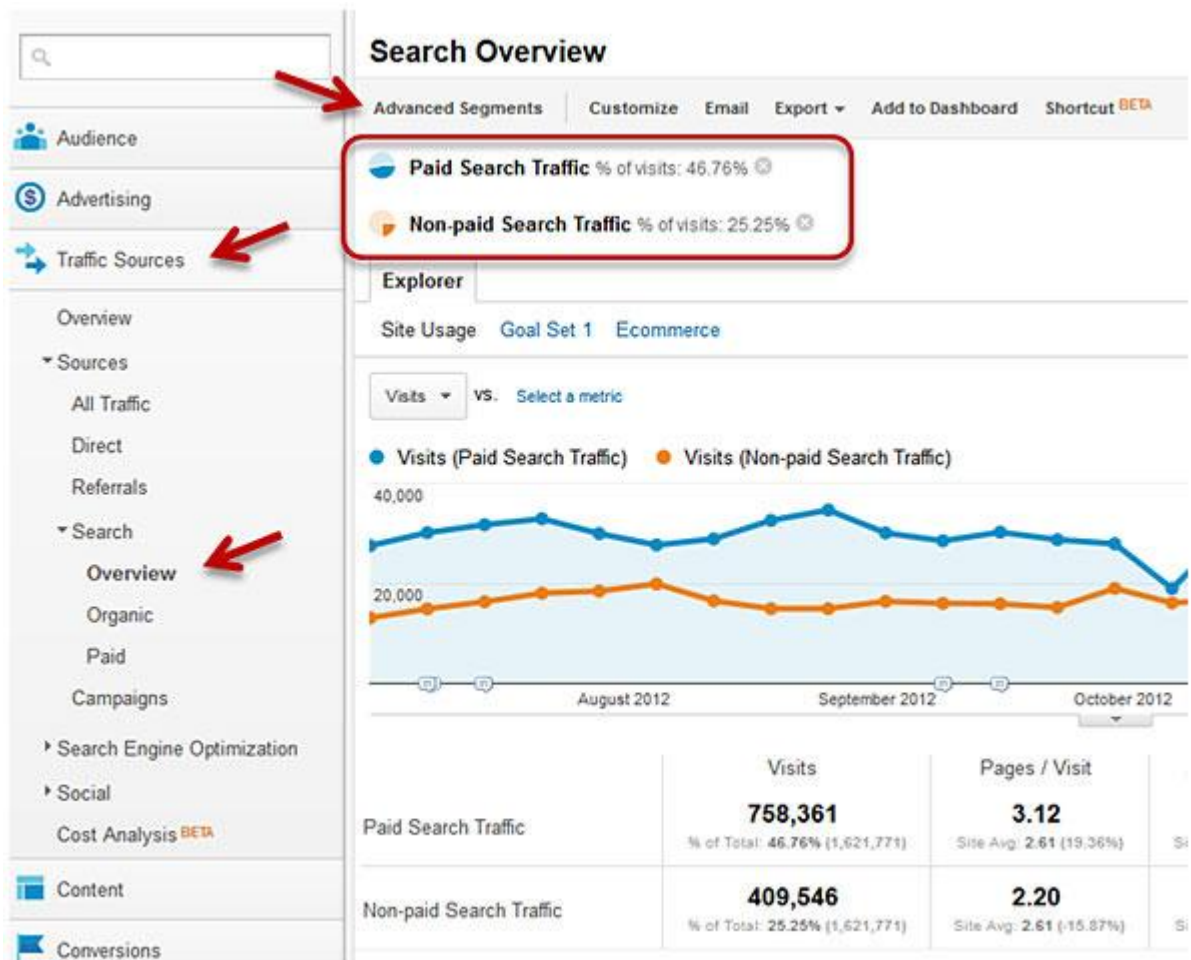
Typically you want to start by looking at a large time frame from 30, 60, 90 days to 6-12 months. This allows you to add seasonality and shift in budget (media strategies) into consideration.

The goal is to get familiar with each traffic source the website gets and their behavior. As you can see in this particular example, this website gets 72% of its traffic from search!

The positive is that it has 20% from direct traffic source (people typing in the website URL or came back via bookmarks) and I know this client does a lot of radio and TV ads (offline paid media), so it's good to get some solid data that shows those efforts are paying off in the form of direct traffic. In addition, with increase in brand recognition and awareness offline, there often will be a *halo* effect that will help fuel brand searches online as well.

However; the downside is that this business is essentially "renting traffic" because if you parse out the difference between organic and paid, you'll find that paid is about 46% of total traffic and organic is

about 25% of total traffic. (Go to **Search > Overview**, then click on **advanced Segment** and select *paid search traffic* and *non-paid search traffic*).



Why may this be a potential downside?

Basically if you stop doing paid search, you'll stop getting sales because **traffic volume = sales volume**. Keep in mind that you should always focus on "relevant traffic" not any traffic because all traffic are not created equal.

In the case of paid search, you're buying (or bidding) on keywords that are proven to convert.

Another way to view all your traffic is by selecting Paid Search Traffic, Non-Paid Search Traffic, Direct Traffic, and Referral Traffic in the *Advanced Segments* section since it's basically PPC, SEO, Direct, and Referrals (people linking your website).

Audience Overview

Advanced Segments | Email | Export | Add to Dashboard | Shortcut **BETA**

Select up to four segments by which to filter your report ?

Default Segments

- ☐ Returning Visitors
- ☒ Paid Search Traffic
- ☒ Non-paid Search Traffic
- ☐ Search Traffic
- ☒ Direct Traffic
- ☒ Referral Traffic
- ☐ Visits with Conversions

Apply | cancel

Paid Search Traffic % of visits: 46.76%

Non-paid Search Traffic % of visits: 25.25%

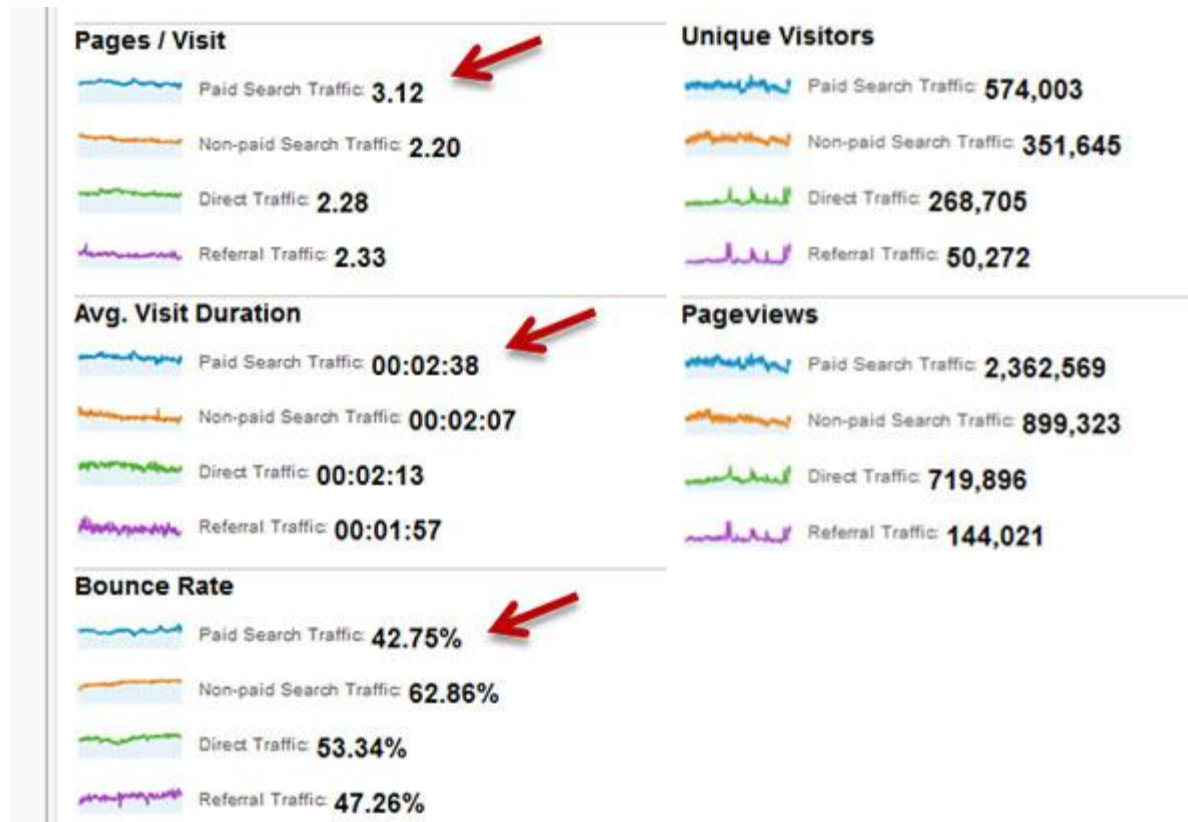
Direct Traffic % of visits: 19.44%

Referral Traffic % of visits: 3.81%

Then go to the **Audience > Overview** section to view the behaviors of each channel.

This is where you'll find interesting data comparing, visits, visitors, pageviews, pages/visit, average visit duration, bounce rates, and percentage of new visits.

Using the data below as an example, you'll find that not only does paid search brought in more traffic, the traffic looks to be very relevant because traffic that came in via paid search shows a higher number of pages per visit, stays longer, and has the lowest bounce rate.



And with the same *Advanced Segment* selected, you can click on the left navigation area to go to Conversions section to view either **goals** or **ecommerce** sales numbers.

Goals are typically used for a set of “desirable actions”, so it can be a sale, a lead, a download, viewing of a page, viewing of a video, etc. It’s commonly used for lead generation clients. And ecommerce is usually for financial transactions typically for retail or anyone selling products or services online.

The example GA account here happens to be an ecommerce business so we can view sales data under **Ecommerce > Overview** to see if those engagements data above turned into sales (for viewing the data in the chart, I recommend to view it under *transaction* to see sales volume, default sets it to conversion rate).

Ecommerce Overview

Jul 1, 2012 - Dec 31, 2012

Advanced Segments | Email | Export | Add to Dashboard | Shortcut **DATA**

Paid Search Traffic % of quantity: 20.30%

This report is based on 498839 visits (30.75%)

Non-paid Search Traffic % of quantity: 2.49%

Direct Traffic % of quantity: 4.15%

Referral Traffic % of quantity: 8.00%

Overview

Transactions vs. **Select a metric**

Hourly | Day | **Week**



Ecommerce Conversion Rate

Paid Search Traffic: 5.33%

Non-paid Search Traffic: 1.21%

Direct Traffic: 2.62%

Referral Traffic: 25.76%

Transactions

Paid Search Traffic: 40,414

Non-paid Search Traffic: 4,953

Direct Traffic: 8,253

Referral Traffic: 15,911

Looks like Paid Search's conversion rate is about 5.33% which is much better than SEO (Non-Paid Search) and Direct traffic, but how come referral has such a high conversion rate at 25%?

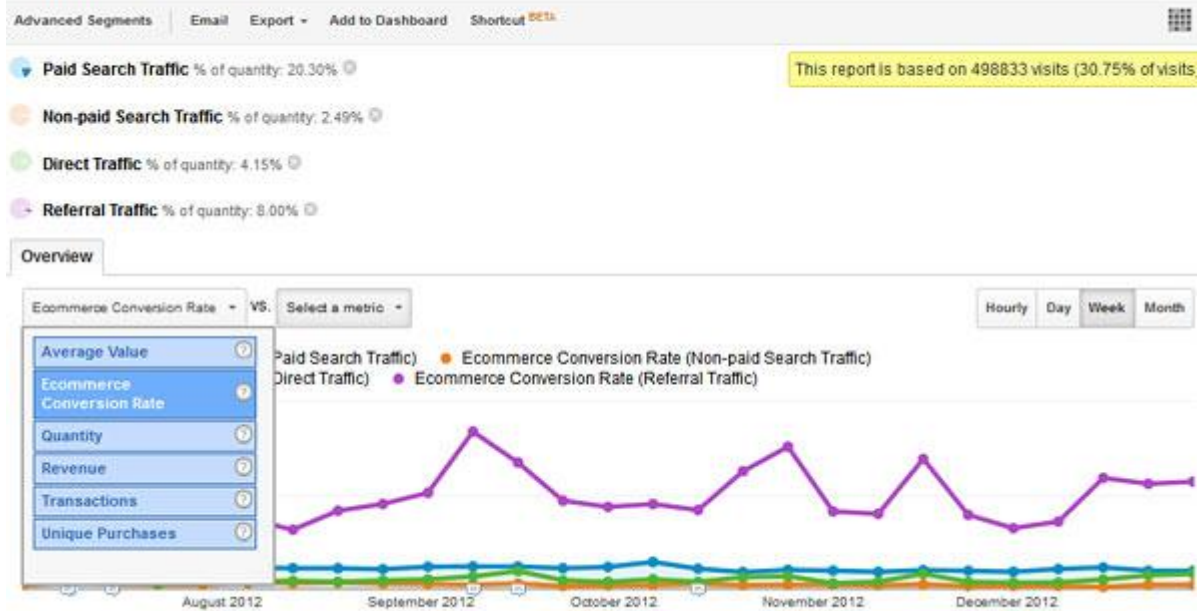
Which website is sending traffic to us that's converting at a rate of 1 out of 4? Can we put more money behind it?

The answer is in the chart.

You can see that there are 4 spikes in the last 6 months from referral traffic (purple), those are actually an internal email deployment which is why you see a spike in conversion rate (select *Ecommerce Conversion Rate*).

Ecommerce Overview

Jul 1, 2012 - Dec 31, 2012



Interesting enough, when those internal email campaigns were deployed, there appears to be a spike in direct traffic sales as well.

This is because those that received the email may click on the email (which then gets tracked as a referral), came back to the website via a bookmark or they type in the website address directly (then gets tracked as direct) to complete their transaction. Or they may not click on the email and simply go directly to the website or search on Google for a coupon and gets captured by the paid media campaigns.

And since Google Analytics tracks the conversion funnel you can verify this by isolating the date range and visit one of my favorite features of Google Analytics under "Multi-Channel Funnels".

The Conversion Funnel (Google Analytics Multi-Channel Funnels)

The conversion funnel basically speaks to the concept of "the converged media", people don't just convert on the first time they engage a media because media is fragmented just like our [attention online](#).

This is why it's important to understand your conversion funnel as part of the pursue to excellence in web analytics.

Inside Google Analytics, under **Conversions > Multi-Channel Funnels > Top Conversion Paths**, you will get data on how conversions happen from first to last click in a given timeframe.

So for us to verify that this client's referral traffic has an impact on other channels, we need to isolate the timeframe in which the internal email was deployed versus the same time range in the previous weeks.

Then isolate the conversion types you want to see by typing in "referral" in the search box, it will then reveal all conversions that contain referral clicks in the conversion funnel (see below).

Primary Dimension: Basic Channel Grouping Path Source/Medium Path Source Path Medium Path Other Channel Groupings

Secondary dimension: Medium Path

referral

Basic Channel Grouping Path Medium Path

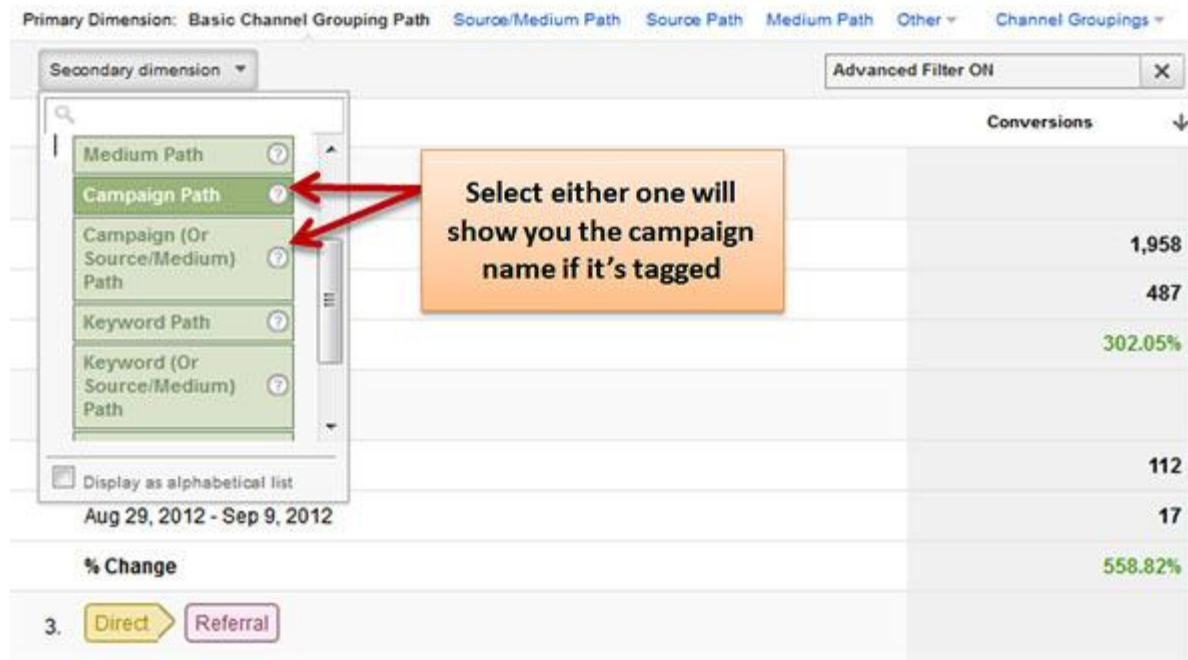
1.	Referral	referral		Conversions
	Sep 10, 2012 - Sep 21, 2012			1,958
	Aug 29, 2012 - Sep 9, 2012			487
	% Change			302.05%
2.	Referral → Referral	referral → referral		
	Sep 10, 2012 - Sep 21, 2012			112
	Aug 29, 2012 - Sep 9, 2012			17
	% Change			558.82%
3.	Direct → Referral	(none) → referral		
	Sep 10, 2012 - Sep 21, 2012			111
	Aug 29, 2012 - Sep 9, 2012			26
	% Change			326.92%
4.	Paid Search → Referral	cpc → referral		
	Sep 10, 2012 - Sep 21, 2012			104
	Aug 29, 2012 - Sep 9, 2012			54
	% Change			92.59%
5.	Referral → Paid Search	referral → cpc		
	Sep 10, 2012 - Sep 21, 2012			36
	Aug 29, 2012 - Sep 9, 2012			19
	% Change			89.47%
6.	Referral → Direct	referral → (none)		
	Sep 10, 2012 - Sep 21, 2012			20
	Aug 29, 2012 - Sep 9, 2012			11
	% Change			81.82%

Internal email deployment period

Same length of time in the previous weeks

What you'll see is a positive increase in conversions across the board for all conversion that contains "referral" in the funnel. And since we don't expect to see 300+% increases in conversions every week, it's safe to assume that it's due to the internal email blast as other channels that came in contact with referral also saw a lift.

You can also track it by tagging the email campaigns correct, just go to "Secondary Dimensions" and select Campaign.



Tag & Track Campaigns: Google Analytics Custom Campaign Parameters

If you want to learn how to tag your campaigns, simply use Google's URL Builder, follow the instructions below and tag all your campaigns to see them in detail in Google Analytics.

1. Go to [Google Analytics Custom URL Builder](#).
2. In the **Website URL field**, enter the destination link you plan to send users to (typically it's somewhere on your website).
3. Fill in the **Campaign Source** to identify the origin of the visit (Google, Yahoo, Facebook, Twitter, Email vendor's name like Aweber or MailChimp, etc.).
4. Fill in the **Campaign Medium** to identify the channel for link delivery (cpc, organic, email, tweet, etc.).
5. **Campaign Term** and **Campaign Content** input fields are not required, only use this if you want to identify specific keywords and ads associated with your campaign. (e.g. you can give certain campaign your brand keyword because you want to view the data that way, or give the dimension of your banner to identify which banner was clicked on).
6. Fill in the **Campaign Name** to identify the campaign that the link is associated with so it may have multiple links rolled up under one campaign. (e.g. NewYearPromo1 or FebSale3).
7. Click the **Generate URL** button and Google will create the URL based on all of the campaign parameters specified above.

8. Add the new URL in a spreadsheet so you can keep track of the campaigns and be able to see how the various parameters are named.
9. Use this custom URL when sharing links for your campaigns.

Traffic

URL Builder

[<](#) [Next: Best Practices >](#)

Add Custom Campaign parameters to your URLs.

Google Analytics URL Builder

Use this tool to create URLs for your [custom campaigns](#). Fill in the form information and click the **Generate URL** button below.

Step 1: Enter the URL of your website.

Website URL: *
(e.g. <http://www.urchin.com/download.html>)

Step 2: Fill in the fields below. **Campaign Source**, **Campaign Medium** and **Campaign Name** should always be used.

Campaign Source: * (referrer: google, citysearch, newsletter4)

Campaign Medium: * (marketing medium: cpc, banner, email)

Campaign Term: (identify the paid keywords)

Campaign Content: (use to differentiate ads)

Campaign Name: * (product, promo code, or slogan)

Step 3

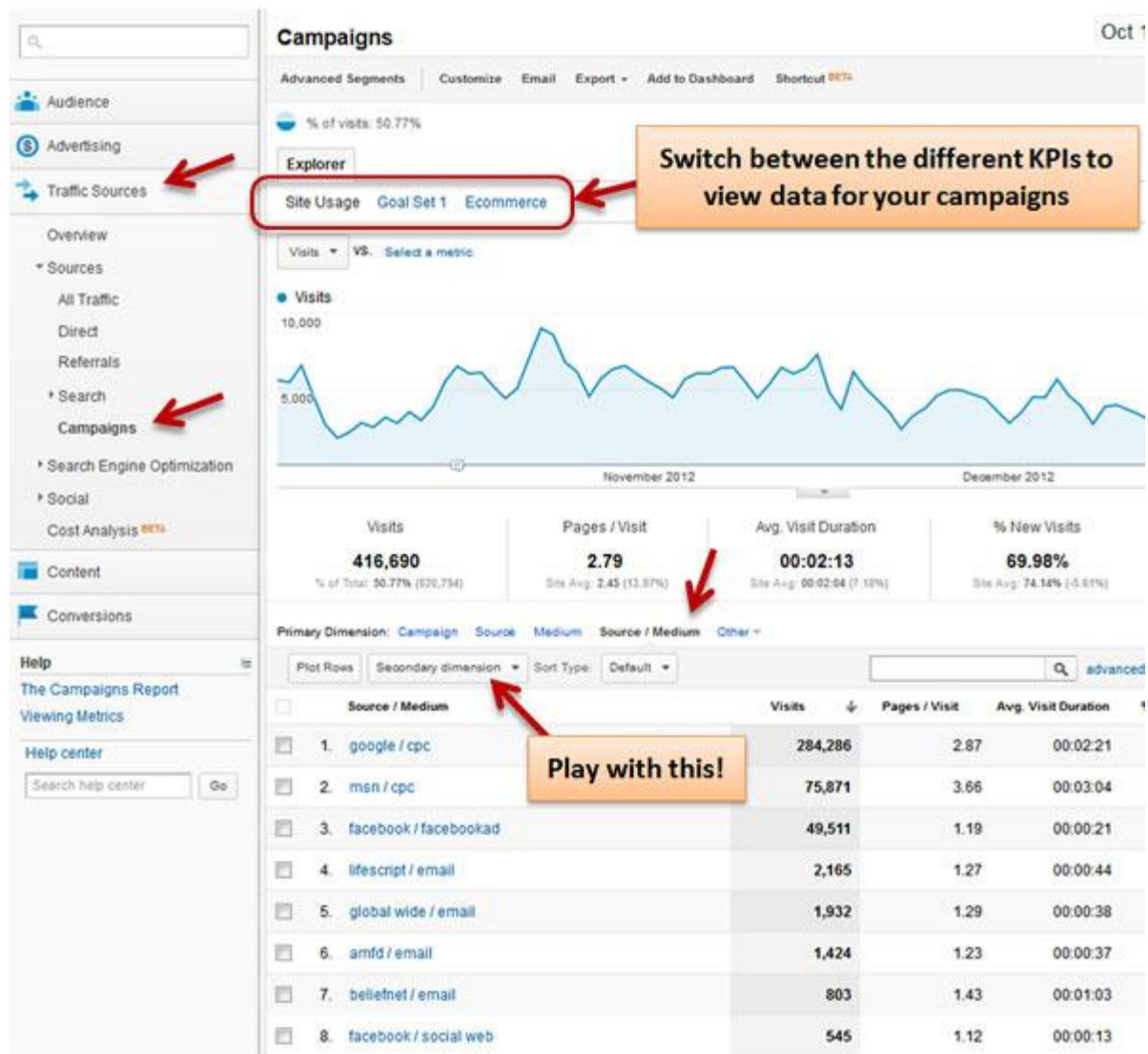
I highly recommend that you do this for all your paid, owned, and earned media as much as possible.

This means when you provide a link in social media, you should tag it. When you provide a link for your affiliates to use, tag it, or have them tag it the way you can identify them. When you're deploying emails or inputting destination URL for your paid search campaigns, tag it!

Once you tagged your campaigns with Google Analytics URL Builder, you can then go to your Google Analytics, under **Traffic Source > Campaigns** to locate and analyze your campaigns.

Switch between *Site Usage*, *Goal Set*, and *Ecommerce* to view data for each campaign.

You can see a great example below on how each campaign is identified by the source/medium here.



And again, utilize the *Secondary Dimension* option to pivot other data (such as ad content, keywords, geographic locations, or visitor behaviors like visit duration, page/visit etc.) against each one of your campaign for even deeper analysis!

Finally once you tagged your campaigns you will be able to fish them out of the **Multi-Channel Funnel** by creating your own channel grouping with your campaign naming conversions so you can

actually see for example, the specific paid campaign was clicked on after viewing a display banner ad from a specific source.

The screenshot shows the Google Analytics 'Assisted Conversions' report for the date range Nov 1, 2012 - Nov 30, 2012. The left sidebar shows the navigation menu with 'Assisted Conversions' selected. The main content area displays a line chart of conversions over time, a summary table, and a table of channel groupings. Annotations with red arrows and orange boxes provide instructions:

- An arrow points to the 'Conversion Type' dropdown menu, which is set to 'Ecommerce Transaction'. A box says: "Make sure you select the proper conversion type (or it will double count)".
- An arrow points to the 'Channel Grouping' dropdown menu, which is set to 'Basic Channel Grouping'. A box says: "Click on Channel Grouping, then select Copy Basic Channel Grouping template to start editing your grouping or create your own."

The summary table shows:

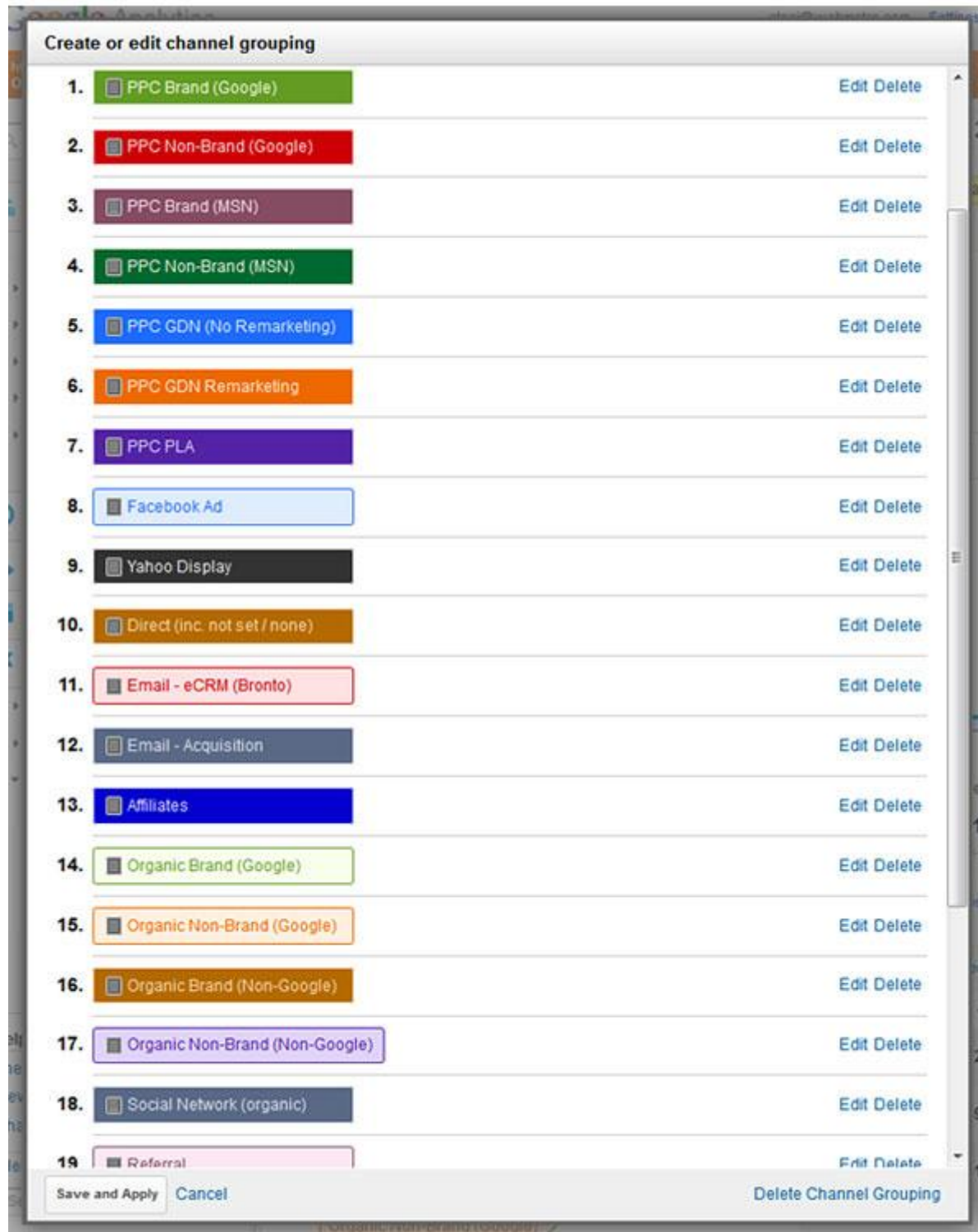
Assisted Conversions	Assisted Conversions	Assisted Conversions	Assisted Conversions
4,037	10,824	0.37	
% of Total: 50.89% (3,674)	% of Total: 50.89% (31,543)	Total Avg: 8.37 (5.00%)	

The channel groupings table shows:

Channel Groupings	Assisted Conversions	Assisted Conversions	Assisted Conversions
Conversion Funnel - Brand vs. Non-Brand	2,691	5,655	0.01
Conversion Funnel - Brand vs. Non-Brand (BACKUP)	997	2,112	0.47
Create a custom Channel Grouping...			
Copy Basic Channel Grouping template...			

A well-defined channel grouping should contain enough data so you can easily identify how your campaigns are doing holistically from SEO to PPC, from email to display, you should be able to see how your channels interact with each other and utilize that information to optimize for better performance.

Here is an example channel grouping that I've created.



After you've done all of the above, you'll get a much better view of your campaigns without doing a ton of data pulling or having concerns about piecing together assumptions without reliable data.

Example below showing a report of a conversion funnel that contains 2 or more touchpoints.

2012-2013 Campaigns Details Path			Conversions
1.	PPC Non-Brand (Google) → PPC Non-Brand (Google)		956
2.	PPC Non-Brand (Google) → Direct (inc. not set / none)		902
3.	Direct (inc. not set / none) → Direct (inc. not set / none)		844
4.	Organic Non-Brand (Google) → Direct (inc. not set / none)		412
5.	Direct (inc. not set / none) → Direct (inc. not set / none) → Direct (inc. not set / none)		324
6.	PPC Non-Brand (Google) → Direct (inc. not set / none) → Direct (inc. not set / none)		316
7.	PPC Non-Brand (Google) → PPC Non-Brand (Google) → PPC Non-Brand (Google)		293
8.	PPC Brand (Google) → Direct (inc. not set / none)		257
9.	PPC Brand (Google) → PPC Brand (Google)		229
10.	Email - eCRM (Bronto) → Email - eCRM (Bronto)		209
11.	PPC Non-Brand (Google) → PPC Non-Brand (Google) → Direct (inc. not set / none)		198
12.	PPC Non-Brand (Google) → PPC Brand (Google)		187

So how can the multi-channel funnel data be useful? Better yet, can it be actionable?

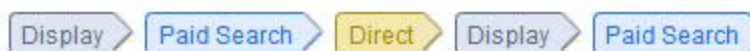
You bet it can!

In fact, to better understand how multi-channel funnel report can be actionable, we need to understand attribution modeling.

Attribution Modeling: Last-Click versus Reality

It's a known fact that the Search Engine Marketing (SEM) standard for attributing a conversion is measured on the last-click basis. This means that all of the credit of a single conversion goes to the last channel that converted.

Take the below conversion path as an example.



Although display initiated the engagement with the prospect and contains 2 out of the 5 total touchpoints, on a typical SEM report, paid search would get 100% of the credit.

And for many years, the search marketing world has debated many different ways of attributing credit via what's called "attribution modeling" methodology.

The problem with attribution modeling is that it still doesn't give you 100% of the picture even though Google works very hard to provide us as much transparencies as possible.

The truth is, there will never be a 100% way to do attribution modeling because true attribution modeling is basically calculating ROI (return on investment) on marketing analytics, not just web analytics. And Google Analytics focuses mainly on web-analytic-based attribution modeling.

This means that the attribution may become more bias towards what's happening on-site instead of a more holistic approach looking at offline and off-site related marketing efforts. It can be very challenging to attribute offline sales to online efforts and vice versa, not to mention there will often be a disconnect between multiple devices within a true conversion funnel (smartphones, tablet, PC).

Now that I've provided some arguments against attribution modeling, now let's look at the positives of trying to give credit where credit is due.

1. **By doing attribution modeling, you will at least start to consolidate all your media starting with everything online and on-site**
2. **Attribution modeling will provide you a holistic view of your paid, earned, and owned media**
3. **Google Analytics makes it simpler and easier with the new Attribution Modeling Tool**

Let's take an example using the Assisted Conversions report below.

Dimension: Basic Channel Grouping Source / Medium Source Medium Other = Conversion Funnel - Brand vs. Non-Brand =

Secondary dimension

advanced

Conversion Funnel - Brand vs. Non-Brand	Assisted Conversions ↓	Assisted Conversion Value	Last Interaction Conversions	Last Interaction Conversion Value	Assisted / Last Interaction Conversions
1. PPC Brand (Google)	1,616	\$152,288.15	3,198	\$235,363.45	0.51
2. Direct	997	\$155,460.35	2,112	\$215,407.85	0.47
3. PPC Brand (MSN)	596	\$25,505.25	1,294	\$134,888.88	0.46
4. PPC Non-Brand (Google)	562	\$25,308.35	609	\$53,763.23	0.92
5. PPC GDN (Remarketing)	441	\$41,424.15	444	\$41,621.75	0.99
6. Referral	331	\$21,851.35	2,152	\$211,858.45	0.15
7. PPC GDN (Display)	195	\$15,598.35	158	\$15,451.23	1.23
8. Organic Brand (Google)	165	\$15,885.45	243	\$25,653.75	0.68
9. Organic Brand (Non-Google)	163	\$15,288.45	152	\$15,171.75	1.07
10. PPC Non-Brand (MSN)	155	\$15,625.35	168	\$17,421.52	0.92
11. Organic Non-Brand (Google)	151	\$14,985.35	144	\$15,355.45	1.05
12. Facebook (Paid)	91	\$5,355.35	105	\$5,354.23	0.86
13. Organic Non-Brand (Non-Google)	31	\$3,371.35	31	\$3,458.37	1.00

This report reveals how many conversions were assisted by each channel (*Assisted Conversions*), how many were completed by each channel (*Last Interaction Conversions*), and ratio between these conversions (*Assisted Conversion Value* and *Last Interaction Conversion Value*).

The ratio of Assisted/Last Interaction Conversions reveals the strength and weakness of each channel's ability to assist another channel to convert.

Basically, the higher the Assisted/Last Interaction Conversion ratio is, the more that channel shows up in the conversion path of another channel, resulting in higher assisted conversions than last interaction conversions.

Looking at the above report, you'll find that the highest assisting channel is Google Display Network (GDN). This can mean different behaviors but mainly it's a good sign that the display channel (banners or text ads on another website) for this business helps to fuel sales to other channels.

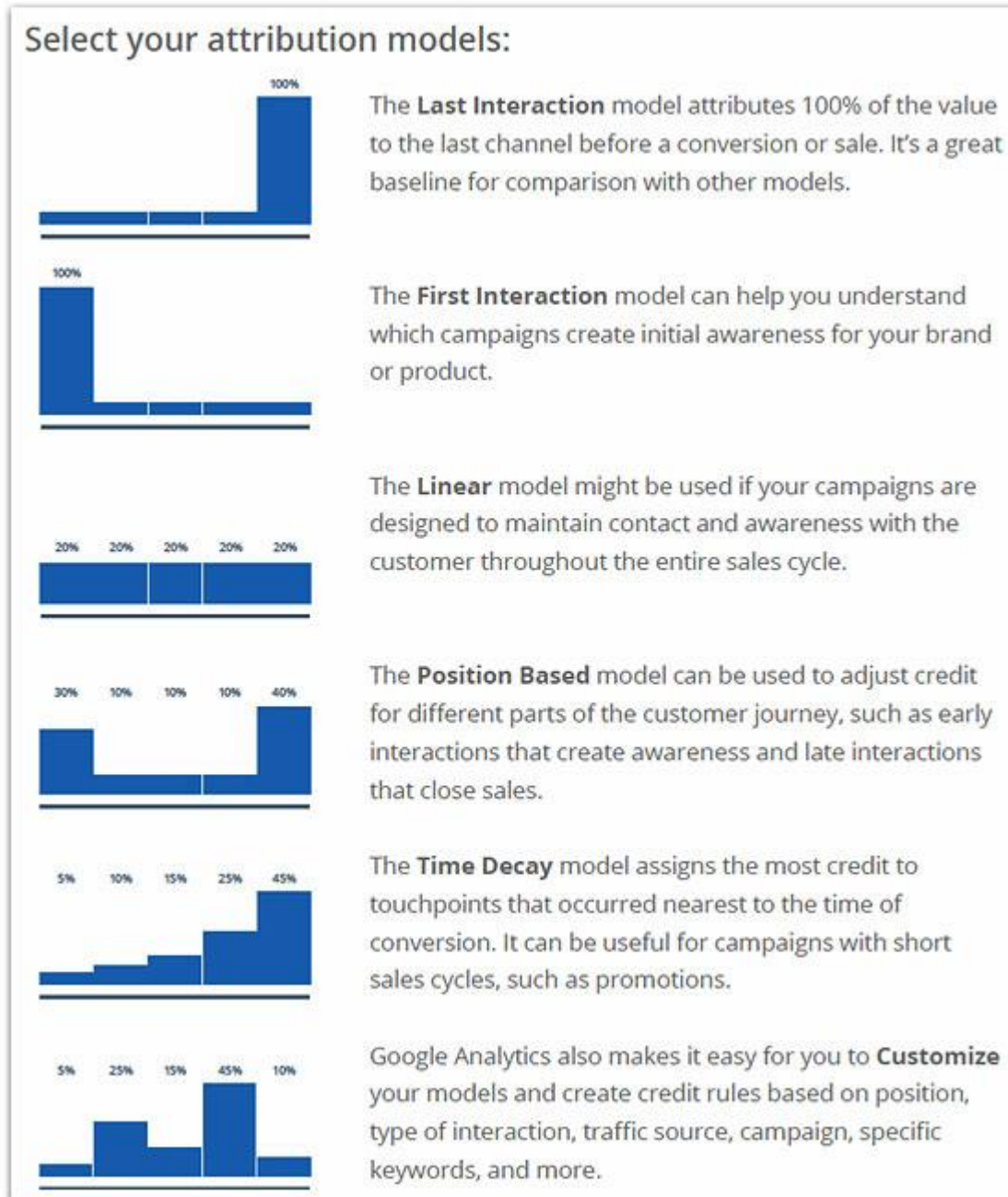
In fact, it doesn't convert very well within its own channel because it received less total last-click conversions than assisted conversions.

Ok great, so now I know which channel helps other channels but how can this be actionable?

This is the beauty of *Google Analytics Attribution Modeling Tool*.

If you go to **Conversion > Multi-Channel Funnels > Attribution Modeling Tool**, you'll find several attribution models awaiting for you.

These are the default attribution models provided in Google Analytics.



Here's more information on [Google Analytics Attribution Modeling](#).

So now with the same custom Channel Grouping selected, I can select up to 3 different attribution models to compare and get an idea of the shifts in conversions (and conversion values).

Attribution Modeling Tool

Nov 1, 2012 - Nov 30, 2012 ▾

You're using a filtered profile which may cause your Multi-Channel Funnels reports to be inaccurate. [Learn more](#)

Conversion Segments Export ▾

Conversion:

1 Conversion Type Selected ▾

Type:

All AdWords

Lookback Window:

Set 30 days prior to conversion

% of conversions: 50.00%

.... Last Interaction

vs Time Decay

vs Position Based

Primary Dimension: Basic Channel Grouping Source / Medium Source Medium Other ▾ Conversion Funnel - Brand vs. Non-Brand ▾

Secondary dimension ▾

Conversion Funnel - Brand vs. Non-Brand				% change in Conversions (from Last Interaction)	
	Last Interaction	Time Decay	Position Based	Time Decay	Position Based
1. PPC Brand (Google)	3,198.00	3,126.36	3,123.18	-2.24%	-2.34%
2. Referral	2,152.00	1,958.63	1,956.26	-8.99%	-9.10%
3. Direct	2,112.00	2,153.27	2,119.57	1.95%	0.36%
4. PPC Brand (MSN)	1,294.00	1,288.45	1,307.35	-0.43%	1.03%
5. PPC Non-Brand (Google)	609.00	734.69	767.05	20.64%	25.95%
6. PPC GDN (Remarketing)	444.00	367.64	318.84	-17.20%	-28.19%
7. Organic Brand (Google)	243.00	255.52	255.16	5.15%	5.00%
8. PPC Non-Brand (MSN)	168.00	205.25	211.15	22.17%	25.68%
9. PPC GDN (Display)	158.00	208.95	222.74	32.25%	40.97%
10. Organic Brand (Non-Google)	152.00	173.83	170.44	14.36%	12.13%
11. Organic Non-Brand (Google)	144.00	174.13	182.11	20.93%	26.46%
12. Facebook (Paid)	106.00	123.08	132.80	16.11%	25.28%
13. Organic Non-Brand (Non-Google)	31.00	39.05	41.27	25.97%	33.12%

As you can see from the attribution model above, GDN (#9) stands to gain the most with both the **time decay model** and the **position based model**.

Let's take time decay attribution model as an example. The 32% increase shows that GDN played a significant role as "assisting touchpoints" to the time of conversion but not effective as the last-click touchpoint conversion, otherwise it would not have a rather large increase in conversions from this attribution model.

Looking at the position based model, you can see that GDN is supposed to get a whopping 41% increase in total conversions!

This is because position based attribution model often assigns 40% credit to the first, 40% credit to the last interaction, and 20% credit to the interactions in the middle. A simple way to looking at it is that it focuses on both the "introducer" and the "closer".

And since we know from the Assisted Conversion report that GDN doesn't convert well as the closer (last-click), this means that GDN is more likely seeing the increase in conversions as the "introducer" (first touchpoint) while other channels were more effective in closing the sale (last touchpointing).

Pretty insightful right?

You can then proceed to down the above data to a spreadsheet, add the marketing cost associated to each specific channel, and re-adjust how you credit each channel and voila: a different way to look at CPA, CPO, CPL, or whatever ROI metrics you want.

You can even drill down to specific campaigns using the Secondary Dimension feature if you tagged your campaigns properly!

Now we understand how channels affect sales through attribution modeling, this means that you are one step closer to what's REALLY working and what may not be working as well as you thought (like how brand search campaigns are almost always overrated!).

Last but not least, keep in mind that like all web analytics system, there are limitations with Google Analytics.

For example, the look back window is only 30 days. For businesses with longer sales cycle, especially those with high average order value (AOV), 30 days just isn't enough. And you also need to realize that Multi-Channel Funnels [do not take the campaign cookie into account when reporting direct traffic](#).

Looking at what the industry is doing you can see just how attribution modeling have an impact on marketing budgets according to a study done by Google.

2012 valuing the_customer_journey (1) from **E-Commerce News**

The take away on Web Analytics & Attribution

It goes without saying that data integrity is essential for marketing analytics, not just attribution.

You do attribution because you want to get to the bottom of your marketing efforts. It's a complex process of giving credit to your paid, earned, and owned media. It's about translating the value of your marketing programs.

We're talking about segmentation, media buying, content management, optimization, and a whole lot more!

And don't forget whatever metrics you're tracking and measuring, they must align with business objectives, agreed upon across departments (or at least as many as possible).

Web analytics is part of marketing analytics, it requires new process and technology; but most importantly it requires change – you, your team, your management, or your organization must understand and support the adoption of utilizing analytics for it to be effective and actionable.

And ultimately attribution modeling should be part of your marketing efforts to break the department (channel) silos and move towards integration.

Truly integrated marketing campaigns will have great marketing analytics with sophisticated attribution modeling.

I hope you find the above information useful, feel free to share your thoughts on Google Analytics below!

Bonus Google

• **Key Question for Brand-Building: What Category Are We Trying to Create?**

- **Consumers Think Category First and Brand Second**
- *Published: January 15, 2013*
- After five unprofitable years, Tesco recently announced that it will likely sell or shut down its 199 Fresh & Easy stores.
- The giant U.K. supermarket operator reportedly lost \$1.6 billion on its U.S. venture. A venture that started with great expectations.
- "Our team went over to live in the U.S.," former Tesco chief executive Terry Leahy told The Wall Street Journal. "We stayed in people's homes. We went through their fridges. We did all the research, and we're good at research." He said the result would be, according to the Journal, "the perfect store for the American consumer in the 21st century."
- **What's a Fresh & Easy?**
We have supermarkets, convenience stores, organic food stores, coffee shops and dozens of other types of stores. But what's a Fresh & Easy?
- With roughly 10,000 square feet, about one-fifth the size of a supermarket, a Fresh & Easy store didn't seem to fit into any existing category. And that's the problem. Consumers think category first and brand second.
- Nobody walks into a Best Buy and says, "I want to buy a [Sony](#)."
- A clerk might say, "What kind of Sony would you like? A TV set, a computer, a digital camera?"
- Would a prospective customer then say: "I don't know. Why don't you show me all the Sonys you have in stock and I'll decide which Sony to buy?"
- Sony suffers from the same problem as Fresh & Easy. The brand doesn't fit into any specific category in consumers' minds. That's one reason why Sony lost \$1.1 billion in the past four years in spite of the fact that it is one of the best-known and best-loved brands in the world.
- We talk all the time about brands, but we seem to have forgotten the objective of a brand-building program. In our 1981 book, "Positioning: The Battle for Your Mind," Jack Trout

and I declared that the function of a brand was to fill an open hole or "position" in the consumer's mind.

- **What's a position, anyway?**

A position is a category such as supermarkets (filled with the [Kroger](#) brand), convenience stores (7-Eleven), organic-food stores (Whole Foods) and coffee shops (Starbucks at the high end, Dunkin' Donuts at the low end.)

- If Tesco wanted to make Fresh & Easy a big success, it should have asked itself, "What new category are we trying to create?"

- Instead, Tesco tried to what most brands try to do: create the perception that its brand is "better" than others stores selling food products; that is, "fresher and easier."

- "Er" is the most-overused suffix in a marketer's toolbox. And one of the least effective. Faster. Cheaper. Tastier. Longer-lasting. Etc.
- Faster than Google?
- Cheaper than [Walmart](#)?
- Tastier than Chobani?
- Would any of these "er" strategies be effective? I think not. One reason is the credibility problem. Deep down, every brand owner thinks his or her brand is the best. But saying so doesn't make it so and doesn't convince the prospect that it is so.

- **Death of a category.**

The best evidence of a brand being intimately connected to a category is what happens when a category dies.

- What happened when the instant-photography category died? The Polaroid brand died.
- What happened when the word-processing category died? The Wang brand died.
- What happened when the film-photography category died? The Kodak brand died.
- That's the problem facing BlackBerry. The "smartphone with a physical keyboard" category is slowly dying out. Will the BlackBerry brand survive?

- **Creating a new category.**

If you want to create a new brand that will dominate a marketplace, the first question to ask yourself is, "How can we verbalize a new category in a simple and easy-to-understand way?"

- Forget the product, its features and its benefits. If a new product or service can't be defined as a pioneer in a new category, it is unlikely to ever achieve a leadership position.
- Some of the world's most-profitable brands were built by creating new categories, for example: Activia (probiotic yogurt), Häagen-Dazs (expensive ice cream), Absolut (expensive vodka), Grey Goose (very-expensive vodka.)
- And look at the successful brands on the net. In general, they are brands that created new categories.
- Facebook: networking.
- LinkedIn: professional networking.
- [Pinterest: photo scrapbooks.](#)
- Zillow: real-estate data.
- Spotify: music.
- YouTube: videos.
- Dropbox: storage.
- Instead of verbalizing a new category, sometimes you can achieve your objective in a different way.

- **Visualizing a new category**

Marlboro is the world's largest-selling cigarette brand, outselling the No. 2 brand (Winston) by 130%. When Marlboro was introduced in 1953, four strong cigarette brands dominated the market: Winston, Camel, Lucky Strike and Chesterfield. All four of these brands were "unisex," in the sense that their advertising was directed to both men and women.

- (I should have said "reintroduced in 1953," because Marlboro was launched in 1924 as a woman's cigarette, but never achieved more than 1% market share.)
- With the sex change provided by Leo Burnett, Marlboro took off. There has never been a woman in a Marlboro ad or commercial. Only cowboys. Never cowgirls.
- The cowboy is what my daughter Laura calls in **her new book a "visual hammer."** It hammers a verbal idea that unlike competitive brands, Marlboro is a "masculine" cigarette.
- "Masculine cigarette" is the category owned by Marlboro and "feminine cigarette" is the category owned by Virginia Slims.
- The lime is the visual hammer that hammers the verbal idea that Corona is the "authentic Mexican beer."
- The chalice is the visual hammer that hammers the verbal idea that Stella Artois is an "upscale imported beer."
- (I just returned from a trip to China and was amused to find in the Beijing hotel we stayed in both Corona and Stella Artois on the menu. A menu with only five other beer brands. **Visuals speak louder than words.**)
- The next time you attend a brand-building meeting, you might want to ask, What is the name of the new category we are trying to create?

And here's an edited transcript:

Dave, on a conference call with your affiliates recently you noted that the nature of business, both for your company and for your broadcast affiliates, is transitioning from more transactional business to relational business. We know what "transactional" means but what do you mean by "relational?"

What it amounts to is that the marketplace has tightened up with the economy slowing down and people are scared, they're paralyzed, or at least they're very, very careful. The only way that they are able and willing to emotionally invest in something like radio advertising, as an example, is they have to have a high level of trust.

Radio is no longer a commodity that you can just sell on volume based on points and numbers and ratings and so forth. You now have to go in and sit down with the business owner and explain to them

that when they put in X dollars, they're going to get a return on investment of Y and this is why our radio format and our reach is going to work for you.

And then you have to babysit them and hold their hands and actually cause them to do business with you in a way that they are happy they did – meaning advertising that works and is “free” because it makes you more than it costs you.

It's our job in the radio business, and it's our job in any business any time we do business with a customer, for them to come away with having had that experience.

You're arguing for something that's a lot deeper than simple ROI. There's this myth that advertising dollars will be either accountable (like Google Adwords) or transactional (as enabled by Arbitron), but you're saying it's more than that.

Right. There are some institutional buyers (and there always will be) who have more dollars than brains; but when it gets right down to it everyone is looking for ROI, whether it's branding or whether it's direct response or whatever it is in the advertising world.

I run a small business and so I'm looking for ROI. I mean if I'm buying ads in [Talkers Magazine](#) or [Inside Radio](#) and we don't see response for that – if no one ever mentions that they saw that ad – then we're doing something wrong.

But guess what? That vendor allowed us to do that and it's going to cost them a client because we're going to choose not to put those dollars where we don't get a response.

What do you say to the broadcaster who says “Well I understand how Google can provide ROI but how do I, a radio station – where the message goes out into the ether – how can I provide that kind of accountability and that kind of relational response from advertisers?”

I mean just try putting your customer shoes on and walking around in them a little bit. If you're a guy that owns a heating and air business and you're going to buy advertising on a talk radio station you need your phone to ring, you need to sell some heating and air units, you need to sell some service plans, there needs to be a response to this. If I'm in the radio business my job is to make that small business guy successful. I've got to make him win.

That jewelry store, they've got to be selling some engagement rings. My job is to visit their store and actually put some effort into the copy points and try to think like their customer thinks, understand what the demographics of their customers are, not just sell them an ad and then wonder why it didn't work and then go sell somebody else an ad and then wonder why it didn't work, either. That's so transactional and it's such short-term thinking.

The fun thing about doing sales right is you don't have to do them over and over.

Some broadcasters will say that may be true for direct business, but for agency business all they seem to care about are “spots and dots.”

Well they do, but at the end of the day their customer doesn't, and so even if they are thinking that way you've got to pierce through that and build relationships with the agency, with the people that are involved, and really dig in and actually care about the success of the ads. If you don't you're going to be really be struggling.

Agency money is completely transactional, it's fickle. It's as fickle as it is transactional, and it's going to move with the wind. You get one bad book because somebody's PPM beeper was placed on the wrong three people and all of a sudden, you lose your entire cash flow.

This movement of dollars from transactional to relational – the problem is that the pool of transactional dollars available is literally shrinking, right?

It is, and [Seth Godin's](#) really got his finger on this as good as anybody teaching marketing right now. He keeps discussing tribal marketing and how you have a constituency and a following to a brand or to a station or to a format and to understand that and to exercise the NTR and the relational sales that could come out of that – it's the only way to sustain going forward.

The days of us just barking in people's faces until they feed the dog – those days are about done. There's not enough money out there right now for people to be excited about doing that. When money is flowing and the economy is all white-hot, then people are a lot sloppier and they don't care as much about relationships. They're just throwing money around trying to see if something will work.

But right now every dollar is so precious. Again, the good news is **when you do servant-type selling (where you see your client as someone you're supposed to be serving) you're not there to twist their arms, you're not there to manipulate them, you're not there to put some technique on them**, I really want to find out how I can help you – my client – win. And when you start thinking that way you get clients for life.

We've got people advertising on the Dave Ramsey Show who have been with us for 20 years and are still advertising. It's so much easier to collect that check and cash it every month than go find a new one all the time.

What's the implication of this in a world where Arbitron is the standard metric? We're all about evaluated by Arbitron to a degree, or at least we allow ourselves to be evaluated that way. What does it mean for the future of that measurement and our rather slavish devotion to it?

Our only slavish devotion to it is if we're selling transactionally.

We don't sell the Dave Ramsey Show on Arbitron points. We sell it on results. We sell it on relationships. I don't have a single client advertising with me nationally (and I don't have that many even locally) who even know what my ratings are. They don't give a rip. All they know is that advertising on my show has changed their lives.

Now do you need to demonstrate that to them or do they simply see it by the results?

They see it by the results. None of it was based on Arbitron points.

And how did we achieve results? Because we dug into their business and we said "Hey [Churchill Mortgage](#)...Hey [Zander Insurance](#)...How does your business work? Who are your clients? What do they care about? What are their dreams? What are their fears? What are their nightmares? How can you and I get together and serve your clients using radio to do that?"

It gets really exciting when you actually give a rip.

Your platform – your business – is in radio but also in a lot of other areas, and I think it's a great illustration of what radio really can be at a time when radio is really the union of relationships between fans and advertisers across platforms. I wonder what advice you would give to broadcasters who think much more narrowly, who think only about the audio manifestation of their brand and perhaps not about these other possibilities?

Well you're missing out if you do that. You're not only missing out on the monetization of the brand but you're missing out on the stabilization and the longevity of the brand. You lose the opportunity to do business with your customer when you limit it to one medium or one process.

But the worst part is that they are going to absorb other things and they're either going to get them from you or from somebody else, so you've got to be their provider. You've got to be their trusted resource for all things traffic, for all things weather, for all things – whether it's an Internet app, a stream, an iHeart or, a digital footprint application, all the podcasts, nine million different ways now that we can get to the consumer and serve the consumer.

The consumer doesn't really care how you serve them. All they know is that you serve them.

You're saying: Pick something to be famous for and then be famous for that everywhere and in every way.

Absolutely. Own your corner of the world so big...you're such a big gorilla that nobody could come into your corner. You've got all the bananas.

You spend a lot of your time every day in the audio world. From your perspective, what is it about audio that's so compelling and effective?

For me, talk radio is one of the most intimate mediums there is. The talk radio hosts that have been inordinately successful know that audio is theater of the mind. They know that every pause, every nuance, every twist of a phrase, every use of humor, all of those things are about creating a compelling situation that pulls people back together.

I've done television, I do a lot of TV spots, but the thing about long form audio and talk radio is that it gives you the ability to unpack an issue in detail but in such a way that it's compelling and it draws the consumer in.

I remember 15 years ago I was in a breakout session when I was just really starting to get a tiny bit of momentum and a guy said "Well if you're doing radio that causes the mom with two kids in the car who has picked up her groceries, and her ice cream is in the back seat melting because she's sitting there listening to that call, that interaction, that rant, now you're doing talk radio that's going to always survive."

Dave, thank you so much for everything you do and for your time today.

Mark, it's an honor to be with you. We love what you do, brother. Thank you for having me.

ZZ WEEI HELPS RAISE \$3.3 MILLION

The Jimmy Fund was presented with a check for \$3.3 million at Fenway Park last night. The check was delivered by the Boston Red Sox, Entercom's WEEI-FM, and NESN (New England Sports Network) as part of the 12th Annual WEEI/NESN Jimmy Fund Radio-Telethon -- a 36-hour live broadcast coming from the famed baseball park. The \$3.3 million will go towards adult and pediatric cancer care and research at Dana-Farber Cancer Institute. The event has raised more than \$34 million since its inception in 2002.

Pictured from left to right: Red Sox Owner John Henry, Red Sox Chairman Tom Werner, Red Sox President and CEO Larry Lucchino, Entercom Boston VP/Market Manager Jeff Brown, Jimmy Fund Director Suzanne Fountain, WEEI Executive Producer Joe Zarbano, WEEI Director of Marketing Adam Ralston, NESN President Sean McGrail, and Wally the Green Monster.

Radio tops among local media in three of five Facebook engagement metrics. **For radio stations to have cultural currency in social media they need more than just a large audience. They also need fans and followers who engage with the station in their social interactions. A new study gives radio high marks in cultural currency on Facebook compared to other local media.** Conducted by television industry trade group TVB and social media measurement firm Colligent, the year-long study observed the actual behaviors of 167 million social media users. It found that different media channels drive different social media behaviors and reap different benefits for marketing partners. With 100 as the norm, radio indexed at a chart-topping 187 for Frequent Content Likers (fans who have liked multiple pieces of content on the brand's Facebook page in the past year). Cable TV came in second place (146), followed by local television (107) and local newspapers (67). Radio was also No. 1 among Frequent Commenters (fans who have commented more than once on the brand's Facebook page) and with Content Likers (fans who have liked some content on the brand's Facebook page). Radio was second only to local television in Commenters (fans who have commented once on the brand's Facebook page) and Photo Video Posters (fans who have posted videos/photos on the brand's Facebook). Still it indexed well above 100 in both metrics. But the study shows radio has work to do in improving its cultural relevance among Twitter users. It scored below 100 in all four Twitter metrics in the past year: Talkers (users mentioning the brand's name or handle in the tweet); Hashers (users making hash tag mentions of the brand); Repliers (users replying to the brand's tweets); and Retweeters (users retweeting the brand's tweets). The study included 570 TV stations, 1,823 radio stations, 358 local and national newspapers, 540 consumer brands and 4,400 broadcast and cable TV shows. Read the TVB report [HERE](#).

Devices present opportunity to rethink how station content is being used. **Broadcasters aren't just trying to shuttle on-air listeners over to websites and apps for expanded content offerings. They're also using digital platforms to turn new audiences on to their broadcast stations. "We wanted to be ready to go mobile because we knew that's where everyone is going,"** Cox Media Group VP of programming Smith says. **"People are going to be more apt to utilize apps in a car, on the road, wherever they go."** Mediavest EVP Maribeth Papuga believes the different ways consumers use devices to access content create programming opportunities to attract new audiences for media companies. **"There is a big opportunity to rethink what device is being used and how your content is being used on those devices, especially since audio lends itself to so many devices,"** she says. **For some Cox stations that means audience takeovers at night, where listeners use their device to pick every song that airs. For others, it involves listeners using the Open Mic function on the station app to send audio**

comments to the morning show, which focus on the topics that listeners are buzzing about. But in today's jungle of devices and platforms, consumer habits are still being formed. While it's early in the game, radio doesn't want to be late to the party. "We have to continue to watch and learn from their behavior," Smith says. "We're going through a digital transition."

Lost in translation? Saga rebrands translators as "metro signals." Translator-based stations fed off HD2 and HD3 channels have been all the rage in radio during the past year, with new stations signing on and many getting decent ratings for a signal with 250 watts or less. But the word translator and call signs like K260AM (otherwise known as Des Moines CHR "Hits 99.9") can be difficult for advertisers to grasp. So Saga Communications is doing a bit of off-air rebranding. Rather than market the stations as "translators," it's now calling them "metro signals" when salespeople present them to advertisers. "It improves their reception and makes them sound more legitimate," CEO Ed Christian says. Saga was an early adopter of creating free-standing stations on translators and HD signals, helped by operating in smaller markets where translators were a bit easier to come by. Today it owns about three dozen, many of which are simulcasting AMs and Class A FMs. "We're doing very well with these," Christian says. Ibiquity says over the past two years, two-thirds of digital radio conversions have been to take advantage of a translator, most often in small and mid-sized markets. CEO Bob Struble wrote in an online column last week that the combination makes spending several thousand dollars to install HD Radio technology seem more worthwhile while the industry waits for receiver penetration to grow. "Translators are like training wheels that allow a seamless transition from analog to digital while bringing listeners along for the ride," Struble said.

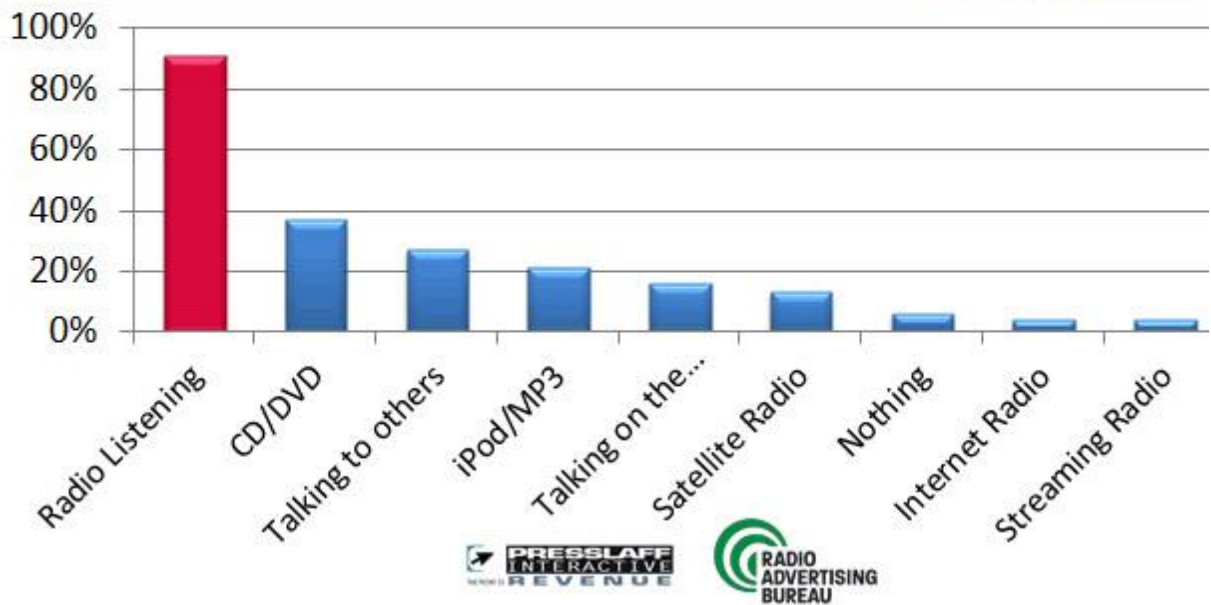
With no cross-platform measurement, frustrated buyers try DIY approach to audio listening landscape. With the online streams of broadcast radio and pureplays moving from niche to mass media, advertisers are clamoring for a clearer picture of how consumers listen to audio across devices during their day. Do they, for instance, go from broadcast radio in the car to an online stream on a workplace desktop computer to a mobile device on the go? "Everybody's trying to address that," MediaVest EVP & director of local investment and activation Maribeth Papuga says. Her shop is working with an audio company on a research project to gain a clearer picture of the entire audio landscape. "AM/FM, satellite, digital — all have a place," she says. "What we're striving to get at is what's the relevance and the best way to utilize each of them." She and other agency executives are frustrated that a cross-platform service has yet to emerge to measure audio in a holistic manner. It couldn't arrive too soon. New data from eMarketer shows internet radio will reach half of the U.S. population next year. "Part of the problem is we're moving so fast and there are so many devices challenging the measurement system that we end up with nothing to service it," Papuga says. "In radio and audio, it's even more necessary to come up with an industry solution so that you're not lost to other media channels." Papuga believes that a system that uses audio watermarking, like Arbitron's PPM service, should theoretically be able to measure audio signals across all platforms. "As we consume more media, I want to know if I reached somebody through the AM/FM, where else do they go during the day," she says. "Those should all be measured together. If I'm investing \$10,000 a week and buying across these multi-platforms, I don't want to have one metric for the digital and another for over the air

Study shines a light on which listeners have the greatest ratings impact. **PPM pop quiz: What moves the ratings needle the most month-to-month? A) A small number of heavy P1 listeners. B) A large volume of light P4 or P5 listeners. C) A medium-sized amount of moderate listeners.** If you answered “C,” pass “Go,” collect 200 quarter hours and proceed to the top of the ranker. According to Arbitron director of programming services Jon Miller, **it’s P2 and P3 listeners that can have the most impact on a station’s numbers. Miller says raw listening data shows listeners that contributed around an hour a day to a station to be the difference maker month to month, not the heavy-listening P1s.** “What we’ve found from looking at a number of stations in this way is that the group in the middle of the pack has the most impact on the ratings each month,” Miller says on Arbitron’s blog for programmers. “Sure, you always want as many heavy-listening P1s as you can get, but those listeners don’t just grow on trees.” Programmers that stake their entire success on P1s may be setting themselves up for a fall if they change habits or leave the panel, Miller says. Better to work on cultivating P2s and P3s by convincing them to listen a little bit more. **“A hundred listeners contributing an hour a day will have far more impact than your one or two heavy listeners who might go on vacation,”** Millers advises.

Survey: Nearly half of public radio listeners are time-shift programming. **Whether you call it audio-on-demand, podcasting or time-shifted programming, public radio listeners are doing it. A Jacobs Media survey finds nearly half (46%) of public radio users choose for themselves when to consume the programming.** For many public outlets, it’s validation of a strategy to create specialty on-demand programming targeting techies, foodies and even fans of Alec Baldwin, who hosts a podcast for New York Public Radio. Baby Boomers still make up the bulk of the public radio audience and so 83% of listening still goes to traditional FM/AM over-the-air signals. But Gen X and Millennial listeners are consuming public radio on their own schedule. Six-in-ten of those younger demos stream content at least once a week. **Already 16% of public radio consumption is done online. It’s also getting easier to do with six-in-ten public radio fans holding a smartphone and half owning a tablet. “Mobile and mobility continue to have steep upward trajectories while on-demand** programming is becoming even more popular,” Jacobs Media president Fred Jacobs says. **The survey also finds that half of public radio listeners can now plug their smartphone or mp3 player into their dashboard. “This extremely well-educated radio audience is actively accessing information from a growing variety of media sources, and changing the way that media outlets provide their content,”** the report says. The results are based on an online survey conducted April 15-May 13 among listeners to 56 public radio stations.

Power of Radio: Restaurant chain sees sales lift after its first simultaneous radio and TV campaign. **Research by both the radio and television industries has consistently shown that the combination of the two media can deliver substantial results for advertisers. Fiesta Restaurant Group, parent to the growing Pollo Tropical and Taco Cabana quick-serve chains,** is providing the latest real-world evidence validating the studies. In June, Fiesta supplemented its Taco Cabana advertising for its breakfast menu items with a “Rise and Dine for \$1.09” campaign. “This is first time that we ever did TV and radio simultaneously,” CEO Tim Taft said. “Our promotional effort certainly paid off with the breakfast and afternoon dayparts outpacing the rest of the day by a fairly wide margin.” Fiesta, which owns 165 Taco Cabana restaurants and 96 Pollo Tropical restaurants, reports sales rose 9% in the most recent quarter. That’s good news for stations in Texas and Georgia markets where Fiesta plans to increase its footprint. Taft told analysts on a conference call the company plans to cluster around cities like Dallas and Atlanta to benefit from shared infrastructure and marketing. “It will also be extremely efficient from a marketing standpoint as it relates to TV and radio,” he said. Fiesta increased its advertising budget 15% compared to a year ago, spending \$4.5 million during the second quarter.

Top Activity When Driving



[What If You Could Make More Time?](#)

Posted: 06 Aug 2013 04:56 AM PDT

Adults in the US spend on average 2 hours and 21 minutes each day on their mobile devices, which is nearly an hour more than they were spending a year ago on them. That's a number that represents **nonvoice activities** – so it's not the time that you and I spend talking on our mobile phones, it's all the other stuff. Adults now spend almost an hour more per day using their mobile device than they do listening to radio.

The new numbers on [Average Time Spent with Major Media by Adults in the US, 2012 from eMarketer](#) are interesting. These numbers are not time spent exclusively with one medium – the adults in the study may well have been, and probably were multi-tasking – spending time with two major media at the same time. While the average time spent with mobile is soaring, the time spent with other media is dropping, but not nearly at the same rate. For example, time spent with radio dropped six minutes from 2011 to 2012 – from 1:32 to 1:26 per day. While that's nothing to ignore, and it is part of a downward trend, I'm sure you agree with me that it's not a precipitous drop. The same is true for television, which lost 7 minutes from 2011 to 2012 (but their time spent number is nearly twice that of radio at over 4 hours

per day). Print is another story for another day..

This data shows that mobile isn't gaining much of its time spent by adults by stealing it from other media. Instead, mobile is creating new media usage patterns that appear to be expanding the amount of time that adults in the US spend with media. That expansion probably comes from multi-tasking, with folks using their tablets while watching tv, etc., as well as new time spent with media in places where you hadn't before.

Now this is interesting. Mobile media is expanding the time that adults in the US spend with media. Creating new dayparts, you could say. A little like making more time in a day..

Pittman recently spoke at a Minneapolis event and repeated what has become his positioning mantra about radio (and himself and CC). He said the same things in LA last week and NY a couple of months ago. The sound bites are good and we should be aware of them..

- TV is America's hobby. The Internet is your manage-my-life box. Radio is America's companion.
- On rise of digital radio: "We're not locked into a transmitter and a tower."
- "This social stuff isn't doing anything new. It's doing something more efficiently, which is why it's so popular."
- Even Spotify and Pandora users still discover new music via broadcast radio. That's where they go to find out what's new. Their digital playlists are where they turn to escape the world.

Radio delivers seniors to Rite Aid in new campaign. **A lot is said about radio's ability to reach young demos and the 25-54 demo that advertisers crave most. But Rite Aid is coming to radio to help it reach the upper end of the demo scale. The chain's new Wellness65+ loyalty program targets seniors — and in a boost for champions of audio branding the drug store chain has put special thought into the voiceover talent in the ads.** **Bryan Hadlock, chief creative officer at Rite Aid's longtime agency MARC USA,** says the campaign's emphasis on personal relationships brought them to actress Julianna Margulies. "With women as the core Rite Aid shopper and guardian of family health, we selected a **familiar voice that embodies warmth and trust,**" he explains. The one-minute radio spots will air on news/talk, soft AC, classical and gospel stations in 21 markets mostly on the East and West Coasts. While the ads aren't directly tied to the implementation of the Affordable Care Act, or Obamacare, Rite Aid says the new loyalty program is in response to the fact that seniors are more confused than ever about health care. There are also TV and print components planned

David Field/Entercom:

GroupM global boss: Online data trail not good enough yet to beat broadcast

16 Jul 2013

Paul McIntyre

The global CEO of GroupM, Dominic Procter, has declared the industry is being seduced by online's ability to measure stuff but it's still not working properly for advertisers.

Mobile devices are the industry's biggest issue where classic advertising will not work and new models are needed for advertisers to earn the right to deliver commercial messages to users.

Procter, who was in Australia last week, said the common argument that advertisers should proportionately follow the channels which users are spending their time with does not hold up for social media and mobile and that a slowdown in the transfer of dollars to digital was likely because new approaches were needed to make it effective.

"I don't think anybody has found the optimal way of using social media in the same way that people have found wonderful ways of using broadcast media," he said.

"If you are commuting on a train, people, generally speaking, are not lingering around banners. They are just getting past them so it goes to my point about the tacit understanding of a pay-off where people receive something for free in return for receiving advertising messages.

"It is to some extent coming to an agreement with the user that part of the price of getting a device cheaply is they will receive commercial messages, for example. There is a very clear tacit understanding that if someone watches commercial TV there is a trade-off that they will receive commercial messages. They know it because there is a commercial interruption but they are getting the program for free. That is accepted but it's not yet the case for most mobile media and tablets. It needs to get there for the [ad] dollars to properly follow."

Procter also acknowledged there were big gaps in the measurability of online media versus their effectiveness, which a recent ADMA paper labeled “false logic”.

“We must avoid the trap as an industry of valuing things just because they are measurable,” Procter said.

“It’s really the old cliché that people value things they can measure most accurately. Well, you can measure something that is wrong very accurately. There is that temptation every day in media because we are asked always to justify decisions and that can often include certain types of consultants and procurement people. It is easy to buy the wrong thing cheaply.”

WHY MATTER - In Minneapolis, we heard from a number of prominent outside speakers who reminded us of the hugely important role Radio plays in the lives of our listeners, our customers, and our communities. Immersed in our day-to-day jobs, it is sometimes hard to see the big picture, but when you take the time to step back and focus on what makes Radio so special, it is truly remarkable.

We entertain and inform over 230 million Americans weekly. We provide companionship and connect people with news and information about their local communities. We set the mood; we can help people work more productively or provide them with a relaxing escape from life’s pressures. We enable music discovery and curate to provide the best songs of today and yesterday. We are the primary way new music and artists are introduced to the American public. We deliver sports play-by-play and commentary. Our personalities form meaningful connections and engagement with their audiences. We literally save lives by providing a lifeline in times of emergency. We connect the public with thought-leaders who offer their opinions and moderate local town hall discussions on issues of topical significance. We help our communities heal in the wake of tragedies. We rally our communities to rescue our neediest neighbors and support our most worthy charitable organizations. We help Americans become better people through our public service campaigns. We move people to action, on behalf of their communities or our advertisers. We serve the American public in all of these important ways and yet charge them nothing in exchange. WHO ELSE DOES ALL OF THIS? Who comes even close to matching what we do? Nobody.

It is true that we are sometimes overlooked and underappreciated, but the bottom line is that WE TRULY MATTER TO THE AMERICAN PEOPLE..... in a very big way.

And Radio is thriving. More people listen to AM/FM Radio than ever before in history. And AM/FM Radio has more than 9x the combined listening of all satellite and internet radio combined. The addition of our digital platforms has enabled us to engage our audiences and

serve our advertisers in unprecedented ways. We have generated hundreds and hundreds of case studies demonstrating our effectiveness in delivering results for our customers. And we have a huge opportunity to grow our revenues significantly by taking a much larger share of our customers' marketing budgets from challenged competitors like newspaper, direct mail, yellow pages, television and others. The simple fact is we offer our customers a much better value proposition than these competitors and should get a much bigger share of customer budgets.

ENTERCOM AUSTIN COLLECTING BIKES FOR 17TH YEAR

7-15-13

Mix 94.7 in Austin and "JB and Sandy" kicked off the 17th annual Bikes for Kids Campaign. "Bikes for Kids" raises funds to buy bikes for kids in need during the holidays. Since the program began in 1996, it has distributed over 8,000 bikes and raised over \$1 million dollars. MIX morning show host Sandy McIlree says, "For many of us, a bike is a symbol of fitness, but to our families Bikes for Kids represents so much more."

Pittman's advice to everyone in the industry, would be to recognize how important radio is. "We take our success for granted. TV is America's hobby, and people treat those programs like they do their hobby. But radio is America's companion. I think that it is a much more powerful medium. It may not be something that people consciously think of, like they do the new Game of Thrones episode, or who was slaughtered this week on Game of Thrones, but if you stop and figure out what you did today, and what you interacted with, radio is at the absolute epicenter of what we do and who we are. If we would, for one second, just pause and realize how important we are to the consumer, and therefore how important we are to advertisers, that would probably cause us, first, to feel better about programming radio. We would be a lot more excited about what we are doing every day. And second, it would also probably cause us to be confident in selling it to advertisers, because we would be certain that we are offering them a valuable service that they don't have if they are not using radio, or not using enough radio

RYVICKER: "RADIO SEEMS TO BE DOING QUITE WELL

7-22-13

Just ahead of earnings season, Wells Fargo senior analyst Marci Ryvicker has issued a report after speaking with a number of executives in the industry. She's concluded from those discussions that second quarter revenue should be up low to mid single digits. And third quarter trends look "pretty good," although she throws in that "it's starting to fade." Here is what Ryvicker will be looking for when companies start to report...

Beyond Q2 results and Q3 pacings, we think the focus of earnings calls will be on:

- M&A, as just recently, Sandusky Radio was sold to Hubbard Broadcasting for \$85.5 million (on 7/16) and NextMedia, a 33-station radio group with a small- to mid-market focus, was put up for auction.

- The potential for further format changes given the many “flips” we have seen in the recent past.
- Any competitive effects to the “sports network” landscape post CBS Sports Radio, which launched full programming on January 2, 2013.
- The potential for shareholder returns – we note that ETM is focused on utilizing free cash to pay down debt rather than enact capital returns; at least until its leverage ratio is within its 4-4.5x “comfort range,” which we currently estimate is a 2014 event.
- Competition; especially commentary on Internet radio providers such as Pandora.
- The potential impact of new royalty agreements. (Clear Channel signed agreements with Wind-Up Records, Zojak World Wide Artists, Fearless Records, Dualtone, and Fleetwood Mac in Q2.)
- The progress of NextRadio – which is the receiver application for FM and HD Radio enabled smartphones announced 1/8/13 with Sprint and the potential upside should it perform well (we think it could).
- The growth of digital radio, and any efforts to further monetize that business.

Arbitron Public Radio Study released

By [cmaruccci](#) on Jul, 19 2013 with [Comments 0](#)

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The “Public Radio Today – 2013” report examines the make-up of the 32 million Americans who listen to public radio each week. During the Fall ‘12 rating period covered by this year’s study, over 32 million people, about 12% of the 12+ listening population, listened to a public radio station in an average week.

In an environment of increased media choices, time spent listening to public radio has held steady in recent years. Time spent listening in this year’s study either remained the same or improved in 11 of 14 key categories.

The public News/Talk/Information format accounts for more than a third of all rated public stations and now, for the first time, accounts for more than half of all public radio listening. The format is most popular in the PPM markets but it’s the No. 1 format in Diary markets as well.

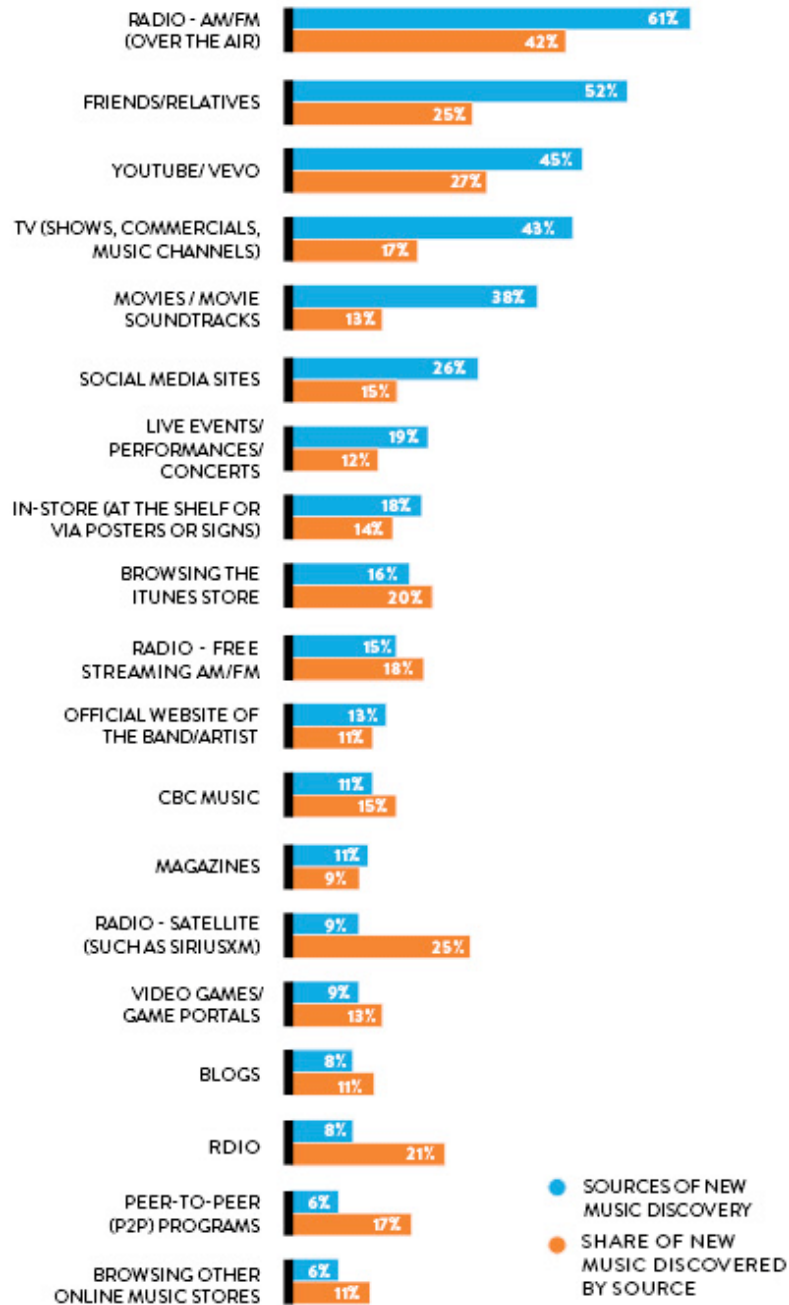
Public radio’s popularity among younger audiences continues to grow—it reached record numbers of 18-24 Men and 25-34 Men in Spring 2012, and the medium reaches over 17% of older men.

Listeners to this format are better educated and live in a greater number of high income households than the listeners to any other public or commercial radio format. Public radio’s most popular music format, AAA (and News-AAA), continues to capture nearly 10% of all public radio listening. Classical remains the second most popular public radio format.

News/Talk/Information was the top format among Public Radio listeners, with 51.7% tuning in to that format. Classical was 15.3%, followed by News-Classical with 13.8%; Triple A with 6.3% and Jazz at 4%.

News/Talk/Info is the most widely available format among Public Radio options, with 435 stations; 218 for News-Classical stations; 188 for Classical; 151 for AAA and 72 News-AAA. Arbitron examined more than a thousand rated stations that offer public radio programming for the study

MUSIC DISCOVERY IN CANADA



Read as: 61% of consumers discover new music through traditional radio while 42% of new music is discovered that way.

Source: Nielsen

TV and cable still more cluttered than radio, Nielsen report suggests. The radio industry has debated how much is too much for years when it comes to advertising inventory. The most recent study from Media Monitors in 2007 found that the typical station in the top 10 metros aired 10.1 commercial minutes per hour from 6am-7pm. Those minutes on average included 12.7 ad units. But Nielsen says in the first quarter of this year the typical broadcast TV station aired 13:32 minutes of advertising. The average cable network ran 16:59 minutes. That's according to Adweek, which got its hands on the Nielsen research. The last time the ratings company went public with a report on clutter was in 2006, when it said the average cable network ran 15 minutes of spots. Adweek says NBCUniversal channels ran the least amount of advertising, while young-skewing MTV Networks ran the most, with 19 minutes of ads.

Community and Connection Are Top Radio Benefits Per Listeners – Values Music Players Cannot Offer



Study: listeners prefer fewer spots in a pod. With nearly 60,000 spots on radio last week, the Home Depot has become one of the industry's biggest users of shorter length spots. But a study conducted by Indiana University shows there's good reason for stations not to sell too many shorter length spots. "Doing so may backfire and lead to detrimental results for both the station and its advertisers," concluded Institute for Communication Research director Robert Potter, who conducted the study. His research shows the more units crammed into those ad minutes, the more aware listeners are of the cluttered nature of the break. Ten spots in five minutes felt like a longer break than five in five, the study found. "Attitudes toward the commercial break were more negative when twice the number of commercial units occurred," Potter said. The Institute for Communication Research uses various physiological measures, such as heart rate, facial coding and skin reaction to determine how a body reacts to what a person hears. Monitoring heart rate activity, Potter determined listeners "cognitively disengage" from the stopset after 110 seconds in a cluttered stopset. He theorized in a piece for the Journal of Broadcasting & Electronic Media that a "feeling of agitation" could be the culprit, but admitted the data was inconclusive. Feelings were different among listeners of less-cluttered stopsets. In a break that had fewer ads running longer, Potter concluded listeners were cognitively engaged more than 90% of the time

qqThe kielbasa case study: how Millennials sold Hillshire Farm on radio. Like hearty mustard, radio goes well with kielbasa. That was one of the takeaways from research into millennial shoppers prepared for Hillshire Farms and presented at this week's Advertising Research Foundation conference in New York. The study was conducted by Sequent Partners and the Media Behavior Institute, which were enlisted by the meat company to try to figure out how to reach the next generation of kielbasa consumers. "Radio comes out the strongest with 50% reach in the half hour before shopping — the strongest way to reach millennials," founding partner Jim Spaeth told the crowd of researchers. That compares to about one-third who were watching TV, surfing the web, texting or using social networks. Email and satellite radio were even further back, the research shows. Besides shattering the myth that millennials don't listen to radio, the research also suggests a bottom may've been reached for print after several years of steep declines. "Radio is still important and so is print to some degree, so it's not exclusively a new media play with millennial consumers," said Alice Sylvester, COO of Sequent Partners and the Media Behavior Institute. The research does show millennials slightly under-index for AM/FM listening, but that's more than made up for by radio's digital assets. They're eight-time more likely to stream radio than older adults. And they're twice as likely to stream radio on their mobile phones. Sylvester can't specifically say how Hillshire Farms used the information, but she said that internally there was already some debate about putting ad dollars on radio. "What they didn't have was the role of radio in the lives of consumers in their category quite as obvious as that," she said.

"BOBBY BONES SHOW" RAISES \$135K FOR TORNADO RELIEF

6-27-2013

Premiere Networks' "The Bobby Bones Show" presented the American Red Cross with a check for \$135,060.71 to support the tornado relief effort in Oklahoma. The check was presented to Joel Sullivan, regional CEO for the Tennessee Volunteer Region of the Red Cross, during a reception at Bones' Nashville radio studio today.

The show reached out to friends on Music Row for help and more than 60 of Country music's biggest stars donated personal items, concert tickets, signed memorabilia, and more to be auctioned on eBay. From May 24-30, thousands of listeners and fans bid on the items to support the disaster relief effort. In addition, Broken Bow/Stoney Creek Records, Black River Entertainment, and Big Machine Label Group donated \$5,000 each.

Bones said, "We were blown away by the support from the Country music community – from the artists and record labels to the fans. Their generosity speaks volumes and we can't thank them enough for stepping up and contributing to this worthy cause."

"Thanks to the generosity of our community partners like 'The Bobby Bones Show,' we were able to provide the funding for trained Red Cross caseworkers and other disaster volunteers to help and comfort Oklahomans with food, relief supplies, health services, and emotional support," said Sullivan.

Traditional Media Consumption Still Strong

[Last month](#), I reviewed affluent consumers' recall of and interest in the advertising they saw or heard in selected media channels or platforms by different household-income levels (\$75,000 or more – the top 39% of all American adults, \$250,000 or more – the top 3%, and \$500,000 or more – the top 1%). Marketers who focus on consumers who buy luxury goods or services then contacted me and asked if I could expand on what I had reported by helping them understand which media platforms and channels they should consider using to most effectively reach those consumers. They also asked if we could include the 61% of American adults with household incomes below \$75,000 (the "average" Americans who buy luxury products or services from time to time, especially in more "affordable" categories: cosmetics, fragrances, wines and spirits, etc.). This report now includes those "average" American adults.

In our latest survey wave, we asked three questions that provide insights for luxury marketers to consider as they decide where and how to engage their target audiences. **The first question relates to consumers' plans to buy any luxury products or services during the next 12 months; the second question addresses the media platforms where consumers saw or heard advertising in the past 30 days; and the third assesses consumers' level of interest in the advertising they saw or heard on these specific media platforms.** In the exhibits that follow, notable differences are highlighted in yellow.

About one in three (34%) of all American adults reported in our most recent survey that they plan to buy a luxury product or service during the next 12 months. As might be expected, the likelihood of buying luxury increases as household income increases.

Likelihood of buying luxury	All Adults	HHI \$75,000+	HHI \$250,000+	HHI \$500,000+
	%	%	%	%
Definitely/probably will buy luxury	34	40	69	74
Probably/definitely will not buy luxury	66	60	31	26

To assess how to reach luxury buyers, we divided the four market segments of interest (all adults and the three household income segments) into consumers who are planning to buy luxury and those who are not. **Of the 21 media channels and platforms measured, five of the top seven channels or places to reach all American adults continue to be traditional channels (television, magazines, etc., with websites ranking second and social media ranking seventh).** Among all adults planning to buy luxury, only magazines' and social media's relative positions increase among these seven channels when compared with those not planning to buy luxury. **Among more affluent consumers (the top 39% – household income \$75,000+), those planning to buy luxury tend to pay more attention to advertising than all Americans do. They also appear to favor traditional print (magazines and newspapers), while digital channels (websites and social media) are also reaching a greater proportion of these valuable luxury prospects.** For the more upscale \$250,000+ or \$500,000+ household-income adults, traditional print channels remain strong as far as reach goes, while social media's and websites' reach declines.

Advertising seen or heard in past 30 days:	All Adults			HHI \$75,000+		HHI \$250,000+		HHI \$500,000+	
	Plan to Buy			Plan to Buy		Plan to Buy		Plan to Buy	
	Luxury			Luxury		Luxury		Luxury	
	Total	Yes	No	Yes	No	Yes	No	Yes	No
	%	%	%	%	%	%	%	%	%
Television	71	64	74	82	78	81	78	74	76
Websites	50	45	52	74	58	66	68	67	57
Magazines	48	54	44	73	50	76	67	72	47
Radio	48	42	51	60	59	64	70	65	64
In mail sent to your home	43	36	47	59	54	57	60	53	63
Newspapers	39	42	38	64	47	61	70	59	64
Facebook and other social media sites	38	45	35	58	35	44	33	36	26
Billboards	30	28	32	57	34	47	48	40	29
Shopping malls	21	26	18	48	22	40	24	35	27
Gas stations	21	22	21	39	23	23	17	27	20

Smartphones	21	33	15	43	12	33	21	32	10
Movie theaters	19	23	17	33	21	44	28	28	24
Tablets	15	19	13	33	15	29	29	36	25
Medical offices	13	22	8	22	12	13	10	15	4
Bus stops/subway stations/train stations	9	12	7	15	7	14	5	9	5
Elevators	6	15	2	18	4	15	9	15	11
Office building lobbies	6	9	5	17	4	8	8	5	2
Airports or airport lounges	5	8	4	21	7	30	33	40	16
Sporting stadium or arenas	5	7	4	12	6	12	9	12	12
Inside airplanes	3	8	1	11	2	18	20	24	8
Health clubs/gyms	2	2	2	11	3	11	2	9	2
None of these	12	4	15	4	14	3	6	5	17

In addition to the potential reach of the 21 channels and platforms measured in the survey, we also probed consumers about their interest in the advertising they see or hear in these platforms. According to our survey, there are large differences in the potential effectiveness of advertising, depending on the platform a luxury marketer might select. Among all American adults who are planning to buy luxury, advertising "inside airplanes" tops the list of potential platforms for generating interest. Notably, though, that channel reaches only 8% of all adults planning to buy luxury (position 19 out of 21 measured platforms). So that readers of this paper will not have to refer to the prior exhibit to review the potential reach of each of the 21 channels profiled, the exhibit that follows this one summarizes potential reach and effectiveness for those planning to buy luxury for all four market segments.

Notably, as marketers start targeting higher-income adults who plan to buy luxury, the traditional channels tend to rise to the top positions for generating interest in the advertising they include.

	All Adults			HHI \$75,000+		HHI \$250,000+		HHI \$500,000+	
Considerable or some interest in advertising seen (among those who saw advertising in past 30 days on that media platform)	Plan to Buy Luxury			Plan to Buy Luxury		Plan to Buy Luxury		Plan to Buy Luxury	
	Total	Yes	No	Yes	No	Yes	No	Yes	No
	%	%	%	%	%	%	%	%	%
Inside airplanes	84	92	36	53	16	34	33	33	22
Magazines	71	84	62	79	57	66	41	57	50
Television	70	82	64	73	58	59	35	57	37
Smartphones	68	82	53	56	41	45	47	48	33
Newspapers	66	79	59	71	56	65	36	63	54
Medical offices	64	79	44	69	50	57	10	42	53
Tablets	62	80	49	54	42	43	18	49	15
Airports or airport lounges	59	82	32	51	57	24	25	26	20
Facebook and other social media sites	59	76	47	70	43	40	33	34	49
Office building lobbies	56	79	36	31	64	38	10	34	21
Radio	56	72	50	60	41	55	22	57	24
Websites	56	78	46	75	41	55	25	48	23
Health clubs/gyms	53	76	40	34	22	66	60	61	23
Shopping malls	51	70	38	56	44	50	20	29	15
In mail sent to your home	48	62	43	54	43	38	24	34	23
Movie theaters	44	60	33	65	35	41	39	44	47

Sporting stadium or arenas	42	52	33	62	53	62	13	49	14
Elevators	41	46	18	42	3	36	6	33	13
Bus stops/subway stations/train stations	36	54	21	62	45	41	39	40	49
Gas stations	36	47	30	42	32	23	25	25	8
Billboards	35	48	30	51	38	40	18	23	11

The following exhibit summarizes the rankings of the 21 channels and places by potential reach and then potential effectiveness among those consumers who plan to buy luxury during the next 12 months sorted by estimated reach among all adults. The effectiveness rank is based on those who saw or heard advertising on the particular channel or platform listed. The top seven in each column are highlighted in yellow.

Plan to Buy Luxury

Rankings of potential reach of advertising platforms and of potential effectiveness of the advertising seen on each platform

advertising seen on each platform	All Adults		HHI \$75,000+		HHI \$250,000+		HHI \$500,000+		
	All Adults:	Effec-	Effec-	Effec-	Effec-	Effec-	Effec-		
	Reach	Reachness	Reachness	Reachness	Reachness	Reachness	Reachness		
	%	Rank	Rank	Rank	Rank	Rank	Rank		
Television	71	1	3	1	3	1	5	1	3
Websites	50	3	10	2	2	3	8	3	8
Magazines	48	2	2	3	1	2	2	2	5
Radio	48	5	13	5	10	4	7	4	4
In mail sent to your home	43	7	15	6	13	6	16	6	13
Newspapers	39	5	9	4	4	5	3	5	1
Facebook and other social media sites	38	3	12	7	5	8	15	9	15
Billboards	30	9	19	8	17	7	14	7	21
Shopping malls	21	10	14	9	12	10	9	11	18
Gas stations	21	12	20	11	18	14	21	14	20
Smartphones	21	8	5	10	11	11	10	12	9
Movie theaters	19	11	16	12	7	8	13	13	10
Tablets	15	14	6	12	14	13	11	9	6
Medical offices	13	12	7	14	6	18	6	16	11
Bus stops/subway stations/train stations	9	16	17	18	8	17	12	19	12
Elevators	6	15	21	16	19	16	18	16	17
Office building lobbies	6	17	8	17	21	21	17	21	14
Airports or airport lounges	5	18	4	15	16	12	20	7	19
Sporting stadium or arenas	5	20	18	19	9	19	4	18	7
Inside airplanes	3	18	1	20	15	15	19	15	16
Health clubs/gyms	2	22	11	20	20	20	1	19	2

Looking forward, our ongoing survey will continue to track response to the many media channels and platforms available to luxury consumers

Bob Lefsetz is one of the most creative, compelling writers you'll ever read. The man can hammer out interesting articles, on interesting topics, as if he's experienced life five or six times already. He writes mostly about the music business, sending his newsletter out free of charge (he used to charge \$100 per year). Back in October of last year we interviewed Lefsetz after he took a swipe at Pandora. Now, in *Variety*, he's taken a vicious swipe at you.

In the *Variety* piece, Lefsetz pretty much comes to the conclusion radio is dying, he's just not sure of the date yet. Quickly defending radio once again was Mary Beth Garber who says there's no need to call the funeral director after all.

Here are some of Lefsetz' more wounding blows to radio:

-- "Terrestrial radio listenership is not close to what it once was. Radio used to dominate; it's still the biggest player, but its market share has receded dramatically."

-- "Most people under age 20 have never experienced good radio."

-- "Insiders believe that there's no revolution in terrestrial radio because the owners know it's headed into the dumper."

-- "Radio is dying and YouTube and other alternatives are growing."

And here is how Mary Beth Garber of Katz responded:

"Your recent comments about radio have inspired me to follow your advice and offer a perspective different from yours regarding radio today. You are certainly entitled to your opinion. But even online there are real facts to take into consideration and they very much disprove your take on the subject.

· 'the Luddites in radio still believe the Internet didn't happen' makes me question whether or not you've paid attention to what radio stations are doing with streams, apps, websites, software programs that enable the listener to select music in real time, and interact with ads, buy music, and social media like Facebook fan pages and Twitter accounts that enable listeners and personalities to communicate with one another. Radio personalities in just the top 25 markets have over 18 million Facebook fans and more than 27 million Twitter followers. Clear Channel created iHeartRadio. CBS and others are on TuneIn. Yeah, it occurred to them the Internet might be big and that it could really be a way for listeners to become even more involved with their favorite radio stations. Yes, there are some radio station owners who eschew the Internet. They represent a very small portion of radio listening.

· 'Terrestrial radio listenership is not close to what it once was.' The percentage of every segment of the population that uses radio every week is 92 percent — which is pretty much what it was in the 70s.

· '[Radio's] market share has receded dramatically.' That is the prevailing perception, thanks largely to people like you with big Internet followings and a disregard for the facts. Several research sources will show you that, for example, 96 percent of monthly listeners to Pandora listened to AM/FM radio in the past week. They'll show you that music player sites in 2012, including playlist creation services like iHeartRadio — accounted for under 7 percent of all the time spent listening to any radio platform. That is up from less than 3 percent in 2010, but 'dramatic'? Especially when other research shows that the time spent with audio entertainment of any form has increased from seven hours in 2003 to over eight hours a day in 2013. There is more share there to share than ever before.

· 'Most people under 20 have never experienced good radio.' In whose opinion? Tell that to the teens who make their moms turn on their favorite CHR on the way to school. To the millions of kids who come back to the same radio stations day after day, week after week. Who show up at station events. Who friend personalities and stations. For most of them, the only thing radio could do better is carry fewer commercials (the consensus since radio first began carrying ads), but then, these kids respond to those commercials because they're part of the radio experience. And the 'under 20' audience levels through the breaks stay at about 90 percent of what they were before the break, so we know they hear them. Even Pandora knows that advertising is critical. And has increased their load.

· If 'it's the ads that will kill terrestrial radio,' then it follows that it is the ads that will kill every music conveyance site or platform — and that's just not happening. In fact, several leading radio companies have invested heavily in developing creative teams to help advertisers improve their commercials. And KRG has done studies to help advertisers understand how listeners react to their commercials so they can revise strategy accordingly.

· About Sirius XM. Despite being in zillions of cars, only 10 percent of people use the service. And only their music channels are commercial free (but not promotion free). Sirius will never be able get the rest of the public to subscribe. Look at Spotify. There's a reason it has four times more ad-supported listeners than paid subscribers. Anything that costs money has a built-in barrier to usage, which is something the music players will find out as the mobile phone companies limit data usage and increase data usage charges.

· '...radio is headed into the dumper.' Yes, I'm sure that's why most of the companies that own radio stations continue to pour time, money, and talent into making their stations better, more connected, more effective. That's why people and companies are buying stations. Come on. I understand dramatic license, but really.

· Radio does look for great indies (we're feeding a voracious beast here, one that wants new music and radio is the overwhelmingly primary source for new music — and where the vast majority of listeners go to discover new music). One of our companies even has a 'Rising Stars' competition to find and showcase them.

· Then we get to the single point where we agree — '...radio sells records and builds careers.'

· And then back to disagreeing. '...radio is dying.' No, it's not. It's adapting. It's morphing. Evolving. If it didn't do that, there would be an argument to make about its dying. But from my perspective — and from what the actual evidence shows — radio is thriving.

Radio is not without challenges. Our own companies are, and have been, expanding beyond broadcast because they know that is a growing part of the future. We have to find more places to train more young people and let them unleash their ideas about what radio could be. We have to get a uniform measurement system for broadcast and digital platforms. So it's not a perfect world for radio (or for any other medium, if you think about it).

What we do not have to do is call the funeral director. Radio is always ripe for criticism and change. But it is very much alive and thriving.

Mary Beth Garber

As a music discovery platform, YouTube is used by all radio format listeners. Urban radio listeners are more influenced by Pandora, while YouTube has more impact on country listeners than iTunes, Facebook or Pandora. Those are a few of the conclusions of recent Arbitron research into what impacts radio's core users. Arbitron director of programming services Jon Miller says younger-skewing stations are missing a huge opportunity by not tracking what's hot on YouTube. The Arbitron-Edison Research report showed three-quarters of CHR listeners are affected by YouTube and nearly two-thirds of urban P1s use it for song discovery. That's probably not much of a surprise to most programmers in the young-skewing formats. But Miller says even half of country P1s are now finding new music on the video sharing site. Overall, YouTube is a music discovery source for 55% of radio's core listeners. That compares to 42% for Facebook — where the power of friend suggestions are at work — and 39% for Pandora, a much more personalized listening experience. Even so, Miller says it's hard to deny that Pandora is a player in new music discovery when major formats have sizeable numbers of P1s using it to discover new music. "While today radio far outshines any other source, that lead is far from safe," Miller says. He says stations will need to keep delivering new songs as well as reinforcing that image in listener minds with consistent positioning. There's also a new player on the horizon with Apple's expected launch of what's been dubbed iRadio. The report shows iTunes is already a discovery zone for fewer than four-in-ten P1s.

qqCracker Barrel puts more radio on its advertising menu. The spring and fall are typical marketing seasons for the restaurant chain Cracker Barrel. CEO Sandra Cochran says that means most of their radio spending comes in second and fourth quarters. But this year they'll try something new. "We decided to run a limited amount of TV and radio ads covering about 20% of our store base late in the third quarter to support our sales momentum," she told analysts in a recent conference call. It won't come at the expense of late-year spending. Cochran says they're planning to follow that up with new creative during the fourth quarter when the message will turn from the menu to highlighting merchandise at the co-located country stores

qqNo stubble in Dollar Shave Club's radio campaign. Dollar Shave Club's cheeky web video ad was a viral sensation capitalizing on CEO Michael Dubin's wry sense of humor. But as scores of advertisers have proven through the years, humor and radio are a match as good as, well, shaving cream and razors. So Dubin is using radio as part of Dollar Shave's Father's Day ad blitz. Adweek reports Dubin wrote and recorded the radio commercial himself. The :30-second spot features him having a conversation with a fictional father. Besides promoting Dollar Shave's bargain-priced razor blades, it also plugs the company's e-cards. **The company credits local radio with growing its customer base to 200,000 with six- to eight-fold increases in markets like Philadelphia, Cincinnati and Buffalo after they took to the airwaves.** "Four weeks on, three weeks off has been great for us in terms of radio," Dubin tells the ad trade pub. Dollar Shave also runs display ads on Facebook